TWENTY-EIGHT PAGES

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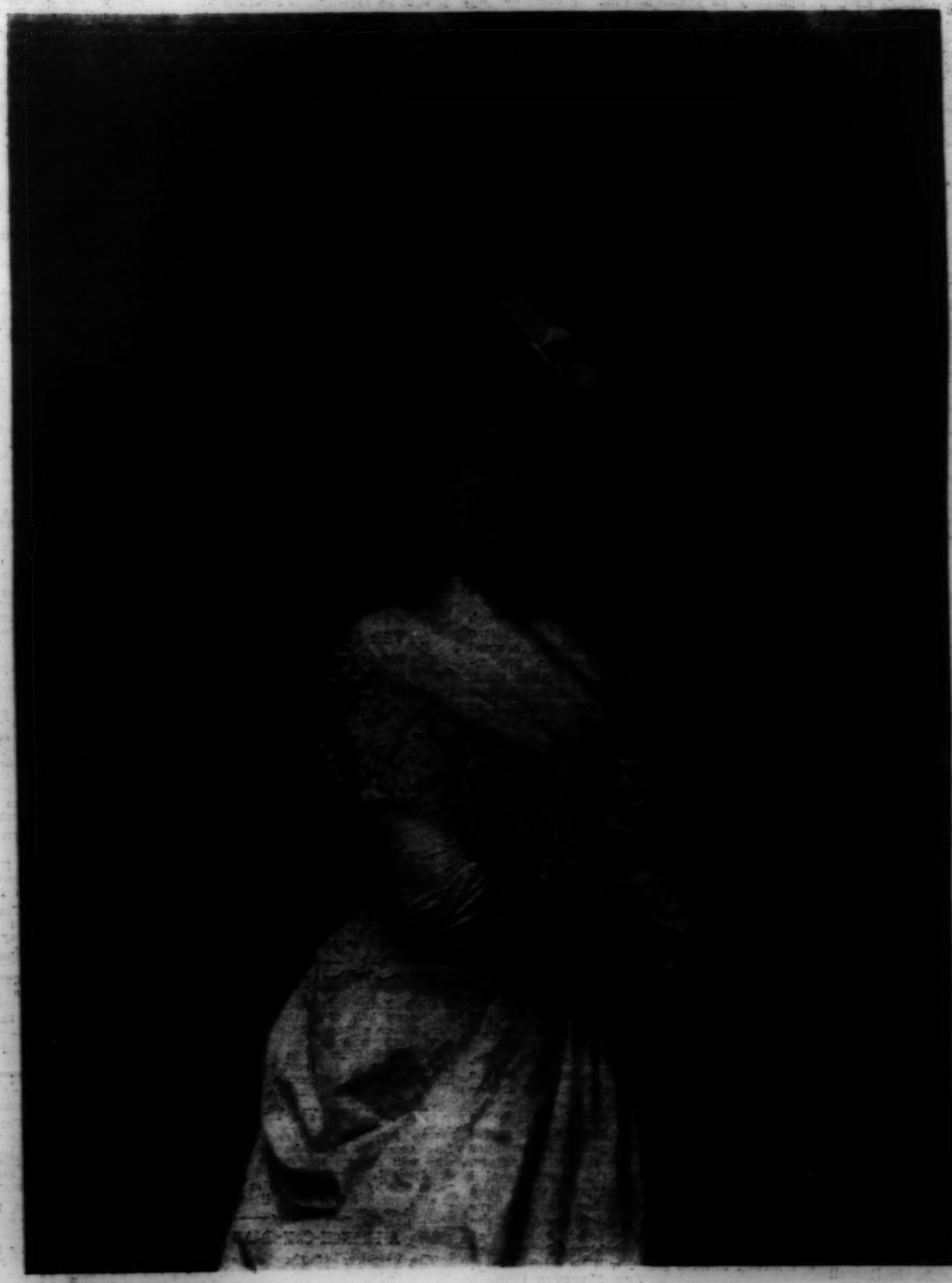

Photo by DeWitt C. Wheeler, N. Y.

ADELAIDE FITZ-ALLAN,

As the Duchess of Devonshire.

THE MATINEE GIRL

Why is it that at every dramatic school matinee the girls make such a better showing than the men? Every one of these occasions seems to precipitate a number of sweet girl graduate stars, but the sweet boys remain undiscovered and even obscured when compared with their feminine *confreres*.

It is certainly much easier to manufacture an actor lady than an actor man. The girl has her gowns and her good looks and her natural grace to aid her, but it is difficult to understand why it is that she shows better intelligence in her work.

Of course, girls are more adaptable than boys, and they act as naturally as boys swim. It seems to be an instinct with a girl to pose and sweep about in a long-tailed gown and smile bewitchingly.

This must be the reason why women choose the stage as a first resort, while man, as a general thing, take to it after having first tried something else.

And a man is doubly handicapped by any stinginess which nature may have shown toward him in giving out favors of a physical sort when he takes to the stage.

There are any number of charming little women who are, and have been, famous in dramatic work and in opera. But the little men! la—la—la! They are weighted heavily and unless they develop unusual talent in a comic direction they are apt to drift into oblivion.

And all the great gifts of which a man may be possessed in the way of a good voice, faultless pronunciation, a charming manner or intense intellectuality, sink into nothingness if he is not able to wear well made clothes and wear them properly.

The wearing of clothes should come as naturally to men as to women, but it doesn't. Girl babies are able to tilt their caps coquettishly under the parasol of a perambulator and wave their bibs shoes temptingly in the air when a boy baby disdains to pose and punches his pillow or else chews moodily on his worsted toe.

We notice the well-tailored man on the street and in drawing rooms, and say to ourselves that, after all, it is the tailor who does it. The truth of the matter is that a good *modiste* can make a woman smart much easier than a tailor can convert a stick into a possible-looking man.

This ability to wear clothes has made many a matinee actor. The dramatic student girls have learned that clothes, and the wearing of them, is half the battle, but the men students refuse to allow their importance.

Artists rave over the days of knee breeches, lace ruffles and buckled shoes, but the fact is they are even sadder when badly worn than the more familiar garments of modern times.

At the matinee given last Tuesday afternoon, at the Madison Square Theatre, by Mrs. Wheatcroft's pupils, the girls fairly radiated good looks, cleverness and the charm they felt in their pretty frocks.

Men's clothes are of men's lives, a thing apart, and a man probably doesn't feel any different if his collar buttons are gold or celluloid.

But every inch of real lace that a girl attaches to her joyous duds affects her temperament, the exact thinness of her batiste petticoats, the gold buckles on her garters, all mysteriously influence her manner as she enters a room or steps from a cab, and give her confidence in herself!

It is one of the most mysterious of sex attributes and there certainly must be a few of the brain cells with baby ribbon run through the bars in the head of a normal woman.

Otherwise what alienist can explain the remarkable part that clothes play in the life of a woman—from her first doll's frock to the christening robe of her first baby!

In Willis Steele's play of brightly written lines, which was the important offering of the afternoon, the young women students, aided by their gowns, gave an exposition of remarkable ability in four distinct and separate lines.

This is something more than one can always find in professional performances, where the leading woman is such a pattern of perfection that every other woman in the cast strives to copy her even to her most faulty mannerisms.

But the Wheatcroft girls had charming originality, and the play gave them opportunity. There was the little heroine admirably played and well kept in tone until the fall of the curtain by a mousey little Annie Russell *ingenue*.

There was her mother of the play acted with distinction and wonderful repose by another young woman, who never suggested the amateur.

There was the pretty black *crepe-de-chine* wife, quite another type, emotional, adventuresy and intense, and then the star of the afternoon, the Mrs. Smith Arnold of the programme, portrayed by a young woman who gave a remarkable performance with a real or assumed Western burr to her voice that was delightful in these days, when stage maids and matrons, cooks and coachmen all speak with the same accent.

This girl of exuberant physique and undoubted magnetism seemed to be the personification of Clara Bloodgood and May Irwin rolled into one—a type the stage has not yet possessed.

She, with all the other girls of the matinee, showed a disposition to trip over their fashionably long gowns, but we all know that gowns have a way of never coming home until the last minute.

And the amateurs are not the only ones that have trouble with the long gowns. In Aunt Jeanne, Mrs. Campbell struggled with one of white cloth with several pounds of white applique grapes clustered about her feet.

The trouble about the season's gowns is that they are as long in front and at the sides as in the back, where the train used to be, and one has to walk flat footed unless she wishes to give an imitation of a lady walking in a bag.

The sailor hitching specialty, which the Wheatcroft girls gave, had nothing sinuous about it. It was one way of getting about in a long gown, that was all!

The Wheatcroft boys, though, were distinctly disappointing—bad in manner—in voice and even in dress, and made up wretchedly.

Surely in these whiskerless days it isn't necessary to make the men all look as though they belonged to a foreign embassy. It must be a queer sensation for a girl to have two desperate lovers each wearing the same style of fluffy blond beard.

Presumably these weird makeups were adopted in order to give age to youthful faces, but the effect of bewhiskered youth was hardly better. The young man who played the part of Gould was not handicapped by Viking adornment and so, at least, never seemed funny even when he was faulty, which was when he moved—very badly and ungracefully and destroyed the impression of force and cleverness which he conveyed when standing still or when he was seated.

In these days every man with stage aspirations should add daily gymnastic exercises to the mental and technical training. Dumbbells and dumb bells are easy, and stiffness is the one fault which would mar the performance of a Mansfield.

Fancy the amount of study and training and practice it must take to produce the delightfully easy effects that so many of our best known actors have made part of themselves!

How many fine points there are in the making of a good actor! What wonderful expositions of study and intelligence are the interpretations given by Mr. Sothern as Villon, by Mr. Power as Judas, and Mr. Woodruff as Flavius!

How little we ungrateful New Yorkers appreciate the work which each one of these parts represents, the study, the thought and the self possession!

Until we sit at a students' matinee and realize that where the girls are so clever and the men so awkward, there must be a difficulty in the making of a good actor, which never occurs in the making of a good actress.

Since the days of Cleopatra women have been theatrical, either purposely or unconsciously. We are fond of our little effects and our airs and graces until we are on our deathbeds, and even then we have special lace frilled nightties to paralyze the doctor.

Eve undoubtedly preceded Adam when they left the Garden, for it was the correct thing to do, and Noah's wife you may be sure had the forward deck cabin in the Ark out of sound of the wheel and the animals.

Sometimes one wonders if maybe, in the dim future, when every day will be Sunday and other odd things are billed to happen, the man actor may not become extinct altogether?

With Bernhardt essaying Werther and Mary Shaw clamoring for Hamlet, may it not become the fashion to have casts of women with men managing theatres, box-offices and making music (I am talking of the future now) in the orchestras, but taking no part on the stage?

I shouldn't be a bit surprised if some such thing may occur within the next two thousand years or so. We can look forward then to some good Shakespearean productions for, while the actors of our modern stage have the proper intelligent conception of these parts, they are so steeped in modernity that they fail to carry the conviction of the feminine *voice*.

There are no Romeos as great as the Juliets of the past, and Hamlet seems to be as yet an unreached star. Lady Macbeth is greater than her lord, and even when Modjeska and Booth played together, her art o'ertopped his like a church steeple.

Yet Shakespeare did not write for women players. Men must have parts written expressly for them. Women fall easier into an author's mood and intuitively feel the character as the writer conceived it.

Take Ibsen's women and contrast them with his men. In the reading, the men may seem important, but on the stage they lose their reality—their individuality, and become as mere backgrounds to accentuate the feminine personalities.

Women are the better actors because they not only act but feel. Men know and act, but they can't feel as women do, no matter how they may study.

Emotionalism can never dominate the stage, but neither can intellectuality, except as the power behind the throne—the guiding star—and also the whip hand.

But women are already emotionalized, impressional and quick to sink their own selves into the thoughts and conceptions of stronger minds. Therefore they are the better actors.

I can see a stage far in the future peopled with women actors only. After a while they may get in the orchestras. Then we shall have good music as well as good acting, and the abolishment of the theatre band, which is at present being seriously considered by some of our strong minded stars, will be unnecessary.

THE MATINEE GIRL.

MEXICAN BENEFIT FOR PLAGUE CITY.

A benefit performance, organized by newspaper men of Mexico, was held on Feb. 3 at the Arbeu Theatre in behalf of the plague sufferers of Mazatlan. Madame Fabregas took the leading feminine role and the other parts were filled by newspaper men. President Diaz, accompanied by Ministers Limantour and Corral, attended.

LIONS TO APPEAR IN DRAMA.

The Ferris Stock company, playing permanently at the Lyceum in Minneapolis, last week imported from the East two full grown lions to be used in their production of Prince of the World. The lions were placed on exhibition in the foyer of the theatre during the week preceding the presentation of the play.

SUMMER OPERA PLANNED.

Milton and Sargent Aborn are planning a campaign for a Summer opera project. Five hundred players will be engaged, it is said, to play in six cities. Musical directors, stage managers and hundreds of stage hands will also secure Summer engagements through the enterprise. The scheme is an enlargement of the old stock star system with the difference that instead of the stars only being transferred from city to city whole companies will move, while the choruses will remain permanently at one theatre. The stars will be such singers as Jessie Bartlett Davis, Agnes Paul, Eleanor Gluck, and William Broderick, and so far seven operas have been arranged for, these being Wang, The Jolly Musketeer, The Wedding Day, The Wizard of the Nile, The Idol's Eye, The Fencing Master, and The Serenade. In addition it is probable that The Fortune Teller and The Singing Girl will be produced, with, in nearly every case, the scenery and costumes of the original productions. A preliminary season will open on March 16 at the Grand Opera House, Philadelphia, where The Serenade, with Jessie Bartlett Davis, will be seen.

At the end of this five weeks' engagement the regular season will begin at Washington, Montreal, Brooklyn, Buffalo, Norfolk, and Richmond. Engagements of ten weeks will be played in each city.

So far, it is said, there have been engaged for the productions Hubert Wilke, Harry Brown, William Carlisle, Villa Knox, Laura Clement, Edna Thornton, Bud Ross, Phillip Branson, William Schuster, J. K. Murray, Clara Lane, William Riley Hatch, Charles Allison, John Dunsmuir, Douglass Flint, Albert Marr, Walter Lawrence, George Shields, Olive Thorne, Mathilde Preville, Laura Millard, Benjamin Ledge, Hattie Bell-Ladd, and Frank Wooley. Among the musical directors already engaged are Clarence Rogerson, Adolph Ljungqvist, and Carl Burton.

AN INTERESTING LAW.

The following law, which went into effect on Sept. 1 last, is of interest to managers and actors residing in New York city:

"Judgment in favor of wage earners: In an action brought in the Municipal Court by a journeyman, laborer or other employe, whose employment answered to the general description of wage earner, for services rendered or wages earned in such capacity, if the plaintiff recovers a judgment for a sum not exceeding $50, exclusive of costs, and the action shall have been brought within one month after the cause of action accrued, no property of the defendant is exempt from levy and sale by virtue of an execution against property issued thereupon; and, if such an execution is returned wholly or partly unsatisfied, the clerk must, upon the application of the plaintiff, issue an execution against the person of the defendant for the sum remaining uncollected if the indorsement required by this act to the effect that defendant was liable to arrest was complied with. A defendant arrested by virtue of an execution so issued against his person, must be actually confined in the jail, and is not entitled to the liberties thereof; but he must be discharged after having been so confined for fifteen days. After his discharge another execution against his person cannot be issued upon the judgment, but the judgment creditor may enforce the judgment against property as if the execution from which the judgment debtor is discharged has been returned without his being taken."

"JAKE BERGER," OF BROOKLYN, DEAD.

Jacob Schoneberger, for many years prominent as a theatrical manager in Brooklyn, where he was publicly known first as Jake Barry and later as Jake Berger, died at his home in that city on Feb. 8, of Bright's disease. He had been confined to his room but two days, and up to that time had been busily engaged in searching for a site for a new theatre which he planned to build.

Mr. Schoneberger was sixty years old and had been in the theatrical business nearly half his lifetime. Thirty years ago he managed a place of amusement in New York called Jake Berry's Opera House, in which his wife, Belle Berry, appeared as the star. He was peculiarly successful in this enterprise. In the early eighties he went to Brooklyn and became the manager of the Comique, at Broadway and Fourth Street (Bedford Avenue). He then went into partnership with Ed Rice, a lawyer, and purchased the old Lee Avenue Baptist Church, which they converted into a theatre and called it the Lee Avenue Academy. For several years they booked the best traveling companies there and were very successful. Competition finally became too strong for them, however, and they sold the theatre. It has since become the property of Corse Payton.

OVER 70,000 MILES OF TRAVEL.

The Bandman English Opera company, thirty-four strong, for the last three years has a unique record. It has traveled over 70,000 miles by land and sea, starting at London, England, and terminating at St. John, N. B., on Jan. 15. Gibraltar, Malta, Morocco, Algiers, Egypt, Ceylon, India, Buenos Ayres, around the cape to Valparaiso, thence to Panama, across the Isthmus to Jamaica, from there to Bermuda and then to St. John is the record-breaking circuit. The company will open at Halifax, N. S. The repertoire consists of thirty operas.

ANOTHER MASCAGNI SUIT.

The Mittenthal Brothers entered suit in Chicago last week against Pietro Mascagni for $100,000 damages, charging him with having caused the loss of that sum to them through his refusal to play upon various occasions. This suit is quite aside from the earlier action brought by the Mittenthal Brothers in Boston to recover advance salaries from the composer.

SAPHO AGAIN PRODUCED.

Olga Nethersole opened her second tour in Sapho on Feb. 9 at the Coronet Theatre, London, before a large audience. Edward Elkins, of New York, who has adopted the stage name of Edward Fielding, made his first appearance as leading man in the part of Jean and achieved a high degree of success.

MRS. LANGTRY'S THEATRE LEASED.

The Imperial Theatre in London, owned by Lily Langtry, has been leased to Ellen Terry, who will assume the management of the house on April 1. The theatre, which was built two years ago by Mrs. Langtry at a cost of $250,000, is at present let to Lady Brooke.

A FRENCH-CANADIAN DRAMA.

The premiere of the heroic historic drama, Veronica, by Dr. Louis Frechette, was given last night in Montreal. The author of the piece is a prominent man of letters, and the drama is the first of its kind that has ever been produced in Canada.

BIMBERG TO BUILD THEATRE.

M. R. Bimberg, who has just sold the West End Theatre to Weber and Fields, is to build a new East Side theatre. The location chosen is near Eighty-sixth Street and Lexington Avenue, in the Yorkville district.

AN UNFINISHED PLAY.

In Vienna recently a problem play by Ludwig Ganghofer was presented. Such was the working out of the plot that the audience was unable to tell when the piece was finished and had to be informed by the ushers.

REFLECTIONS

Photo by Bradley, Brooklyn.

Darrel Vinton, whose portrait appears above, is a young tragedian whose sterling and dramatic genius has made him a great favorite, particularly on the Pacific Coast. Mr. Vinton's experience embraces the whole range of the drama, still his sympathy lies with the legitimate. His Hamlet, Richard III, Othello, Richelieu and Lanciotto in Francesca da Rimini stamp him as a student, and his successful work in those arduous roles is a matter of record. Western critics compare his work in those characters with that of Lawrence Barrett, Irving, and Booth. In him a melodious voice and magnetic presence are united to unusual histrionic ability, and it may be safely predicted that he has a notable future. Mr. Vinton's engagement in D'Artagnan at the Gotham in Brooklyn was so successful that he is visiting star this week at the same theatre in Monte Cristo.

Dr. C. C. Hendricks, who, for conspiring to obtain the estate of the late Henry M. Bennet, was sentenced to two and a half years in prison, and who is out on bail, will, it is said, make his debut as an actor in a revival of East Lynne, appearing as a co-star with Laura Biggar.

M. Friend is meeting with success as Izzy Isnitt in Edgar Selden's Peck and His Mother-in-Law.

Claude D'Naire has been engaged by F. D. Fowler to play ingenue role in Circumstantial Evidence.

Joseph Pilgrim and John W. Moore, of H. J. Carpenter's For Her Sake company, Eastern, have invested in oil lands in Eagle Grove, Okla.

Dick and Fitzgerald have recently added to their long series of published plays: A Pair of Idiots, by Eleanor Maud Crane; The Steel King, by Horace C. Dale; Major Aborn's Proposal; John Bragg, Deceased, by Gordon V. May, and The Case Herr Bar Roomahi Cuneyishey.

The three hundredth performance of A Chinese Honeymoon at the Casino was celebrated last week. Cut glass perfume bottles, done in gold filigree, were presented to those of the fair sex who attended.

The train in which the Down by the Sea company were last week traveling through Montana got stalled in a huge snowdrift. The audience at Missoula was, however, held for an hour, and the performance was successfully given.

Edwin Holt, who closed with Stuart Robson last week, is about to make his debut in vaudeville, appearing with Rose Swain at the Nelson Theatre, Springfield, Mass., on Feb. 23, in a new sketch by Alice Ives and John Humes. The sketch was written for Miss Swain, who owns the rights to it.

Harry Corson Clarke and his own company began a four weeks' engagement at the Seattle Theatre, Seattle, Wash., quite recently, under very favorable circumstances. The playhouse was packed to the doors. The local reviewers praised the star and his supporting players enthusiastically. His Absent Boy was the opening bill.

Professor David J. Manlsby, of the English department of Tufts College, and Professor Leo R. Lewis, of the department of music, will give in March a series of lecture-recitals of the songs of Shakespeare and his contemporaries, which will be made a regular feature of the college course.

Heath Gregory, the baritone singer of the Metropolitan Opera House forces, has resigned from the company.

Helen Byron has left The Wizard of Oz company.

Sullivan, Harris and Woods are contemplating sending James J. Corbett on the road next season in Jim Bludso.

Funny Wuzzy, the cat at Daly's Theatre, recently bit Gertrude Sayre, of The Billionaire company, in the right leg. The injury was not serious, but the actress deemed it best to have the wound cauterized.

On the five hundredth performance of Happy Hooligan a bronze statuette of Opper's well-known cartoon character was given to every member of the audience.

J. A. Handren is now proprietor and manager of the Grand Opera House at New Martinsville, W. Va.

It is said that arrangements are being made for the London presentation of Mabelle Gilman in The Mocking Bird.

Onoto Watanna (Mrs. Bertram Babcock) recently made a general denial in court that she had made the statements attributed to her in regard to the Belasco play, The Darling of the Gods, and Justice Leventritt vacated the order for her arrest, which Mr. Belasco had obtained.

Marion S. Barney, formerly with Notre Dame, has been engaged for the Keith Stock company at the Bijou Theatre, Philadelphia.

The order forbidding Aimee Angeles from appearing before June 1 in any production save such as the Shuberts shall say, has been approved by the Appellate Division of the Supreme Court.

A performance for the benefit of the Stonywold Sanitarium in the Adirondacks will be held at the Belasco Theatre on March 10, the affair being under the management of Adele Adams. Mr. Belasco has given the use of his house, Mrs. Leslie Carter will come from Philadelphia to give a reading, and a play in which several prominent stars have agreed to appear will be presented.

Mrs. Elizabeth Freeman, the mother of the late Jennie Elizabeth Phillips, who was known professionally as Kate Castleton, on Tuesday secured from Judge Hall at Oakland, Cal., the revocation of A. H. and J. H. Hoadley as executors of the late actress' will. Mrs. Freeman will continue her fight to recover diamonds worth $30,000 which her daughter left and which are now supposed to be in possession of the Hoadleys in New York.

IN OTHER CITIES.

KANSAS CITY.

Henry Miller in his new play, The Taming of Helen, was the attraction at the White Week 9-14. The play, pleasantly remembered here for its delightful performance in Northwestern central country, has quite a large following, and these turned out in force to welcome Mr. Miller and his company. The play proved very entertaining, and as it was presented by a cast that was excellent without exception, it made the performance doubly enjoyable. Mr. Miller's impersonation of the role of Phillip Carroll, the young American playwright, who had gone to London to seek fame, was a thoroughly artistic portrayal, and won the hearty commendation of both women and men. Amelia Bingham was an Helen Carroll was convincing. She was very handsome from the start and held fully grasp of the character. Cissy Loftus, engaged from the Lyric, Philadelphia, with William Collier, has the comic role of Cornelia Cary Compton, and made the most of it. Ingenue Herbert, while not quite so prominent as some of the former roles, was fully as amusing and as well acted. Grace Filkins made a charming Helen and was well received. Percy Lyndall, Guy Fleet, and J. C. Carlyle are also deserving of praise. The Taming of Helen was preceded by a clever outfitted Frederick Lonsdale, with Mr. Miller in the title-role, assisted by Marian Bowe and Martha Wallace. Both shows were admirably staged. Will Gillette in Sherlock Holmes 15-16. Ben Tug 18-19.

The Princess Chic was the offering at the Grand 8-14, playing to the usual large business. The production was prettily staged and costumed and presented by a very capable co., in which Vera Michelena and Joseph C. Miron were featured. The opera was seen here at the old Casino Theatre two seasons ago, when Marguerite Sylva played the title-role, and made a big hit at that time, so in return was a most welcome one. Vera Michelena, who assays the title-role, is a very worthy successor to Miss Sylva. Her voice, although not of great strength, was very sweet, and her rendition of the several numbers that fell to her role were all loudly applauded. Joseph C. Miron was excellent as the soldier of fortune, and his rendition of "Way Up in a Beautiful Isle" was many times encored. Albert Hickey as the steward contributed the usually clever comedy. Forrest Huff, Lyman Wheeler, Adele Thompson, Ella Floyd, George Thomas, and Fred Selby also deserve mention. Misses and Mason in Richard and Adelaide 15-21. Lovers' Lane 22-28. The Castle Square Opera co. for two weeks, beginning March 2.

The Shadow was the bill over at the Berkeley Playhouse 8-14, and was given a most creditable presentation by the stock co. The play has not been seen here in eight years, so was practically a new thing for theatregoers. Dwight Allen gave the production a careful and artistic staging, which was an important factor. Adelle Block as Nellie Temple again came to the front with an excellent portrayal. There was a finish to her acting that was captivating, and in emotional scenes that might easily have been overdone she chose to particularly good advantage. M. L. Alexander as Captain Temple was good, but his work as a whole was not up to the same plane as Miss Block's. Minnette Barrot and Guy Leslie Lawrie supplied the chief comedy features admirably. Pauline Marshall and Lottie Salsbury, two tiny Kansas City children, played the parts of the two little boys excellently. The usual large crowds were in attendance. Alabama 15-21.

The Black Patti Troubadours proved another strong card at the Auditorium 8-14, playing to large audiences nightly. The Darktown Circus Day is their vehicle this season, and it proved adequate to display their many clever and amusing specialties. Sissoretta Jones, the Black Patti, was heard in her usual repertoire of selections from operas and made a big hit. The supporting co. numbered some very clever people, among whom might be mentioned John Bucker, Bobby Long, James Crosby, Leslie Triplett, Mack Allen, J. H. Green, James Weston, J. P. Reed, and Emma Thompson, all of whom had pleasing specialties. Barbara Brietchitz 15-21.

Down at the Gillis for the week of 8 Manager Brigham offered us that time-honored but ever popular comedy, Yon Yonson. Nelse Erickson is playing the title-role this season and is very capable in the part. His specialties in the last act were heartily encored. Of the support, Florence Gear as Grace Jennings and Patti Rosa as Jennie Morris deserve the most praise. Other principal roles were played by Clinton Maynard, Fairfax Crosby, Eleanor Morton, and Belle Dolan. The production was well staged. A Ragged Hero 15-21.

The Kansas City Athletic Club's third annual minstrel show, held in Music Hall 4, was made quite a society affair, and the entertainment offered was of a high degree of excellence. Jacques L. Morgan was interlocutor, and assisted by six end men and a chorus of forty voices, the popular songs of the day were most pleasingly rendered. Individual honors again went to Clay Arnold, Jr., whose singing of "The Leader of the Ball," with accompanying dance, simply brought down the house, requiring several encores. Hood Lyle also scored heavily in his vocal selections, winning loud applause. Other specialties by Harold Spencer, J. L. Burnett, Louis Dubuke, and Joseph O'Flaherty were more than well received. The Reuben and the Maid Octette, a sketch by Charles Schmuck and co., a dancing specialty by Walter E. McCarthy and an athletic exhibition concluded a most enjoyable evening. The hall was packed and the crowd unanimously declared it to be one of the best amateur shows ever given in the city.

The Apollo Club, Edward Kreiser, conductor, gave its first concert of the season before a large and appreciative audience at the Academy of Music 8. Blanche Gifford was the soloist of the occasion, and she was recalled again and again after each selection.

The Boston Lyric Opera co., that played the musical version of Uncle Tom's Cabin at the Willis Wood last week, are still here, unable to get out of town on account of financial trouble. Col. William A. Thompson, the manager, is expecting aid from friends in the East, and states that the co. will continue as soon as he hears from them.

Andrew Robson, who played Richard Carvel at the Auditorium last week, was suddenly taken with an attack of appendicitis shortly after the last performance Saturday night, and is confined to his bed at the Victoria Hotel. The trouble is not thought to be very serious and it is not probable that an operation will be necessary.

The Auditorium School of Dramatic Art gave its first public matinee of the season at the Auditorium 10 to a capacity house. Mrs. Georgia Brown, the directress, arranged a programme consisting of four sketches, with vaudeville turns between, that were extremely interesting. The pupils showed remarkable ability.

The Orris-Ober Stock co., presenting The Senator's Daughter, did a very satisfactory business at the Portsmouth Auditorium, Kansas City, Kan., 2-7. There is some talk of erecting a new theatre in the city, across the line, for the use of a stock co.

D. KERDY CAMPBELL.

SEATTLE.

Human Hearts, though seen here some two or three times before, seemed to please fair audiences at the Grand Opera House 1-3.

Frank Daniels, who is a great local favorite, was greeted by S. R. O. 6, 7. Though in Miss Simplicity the star has undoubtedly but few opportunities, as compared with his previous successes, he does not fail to squeeze considerable fun from the episodes surrounding "My Man Blossoms" in this piece. His curtain speech, however, was almost the best thing he did, and his questionable discourse as to the qualities of the "infinitesimal parasite" was very amusing. Will Danforth, who was a popular member of the Daniels co. on former visits, and popular here, was missed from the present cast. Grace Orr Meyers was very pleasing as Claire De Lotinville, and of the women Mai Lowery and Florence Holbrook ably assisted as Rosalie and Patty, respectively. Of the men Frank Turner, as Philip Montfort, was the best. The chorus was well drilled and prettily costumed, and this went far toward saving a piece that was none too clever at best. "Babette" and "Don't Forget You're Talking to a Lady," the two interpolated songs, were the best of the musical numbers. Murray and Mack 9-10. Gordon-Shay Opera co. 11-14. The Heart of Maryland 15, 16. Lord Strathmore 17, 18. James and Wards 19-21. Daniel Sully 22-24. Charles B. Hanford 25-28.

Harry Corson Clarke opened to S. R. O. at the Seattle 1, an engagement that is to last three weeks, and business was good for the balance of the week. His Absent Boy was the opening bill. As Mr. Pennie, the comedian was thoroughly legitimate, and kept the audience in continued merriment. Henry Bradley sustained well the rather difficult part of Mr. Burney. George Bosworth was acceptable in the juvenile Jack Mackaye. William Harris was good as Colonel Mackaye. Lillian Albertson was a pleasing Nita, and Margaret Dale Owen, Julia Walcott, Katherine Corvel, and Lorraine Logan were the other members of the cast. After the first week there is no doubt that the engagement of Mr. Clarke will prove very profitable. What Happened to Jones 9-14. His Wife's Husbands 15-21. Corianton comes 22-28, after which the Harry Corson Clarke co. will return for a limited season, probably opening in Why Smith Left Home.

The Third Avenue offered two bills during the week 1-7. My Friend from India and Whose Baby Are You being played by the same co. to a week of large business. Both farces were very well presented by a clever co. John F. Ward appeared as Braxton Underbilt in the former with much success. Frank Furry was very funny as Augustus Keene Shaver. Howard Ober, as Charles Underbet, was thoroughly natural. The rest of the co. appeared to advantage in their parts. The Big Four Sextet 9-14. The Daughter of the Day 15-17.

The Seattle Stock co. is an adjunct to which the Seattle Theatre will be joined by the Northwestern Theatrical Association, of which John Cort, manager of the Grand Opera House, is president, was effected 5. The new arrangement will surely mean a booming season in this city, as the Grand Opera House will hereafter confine itself to first-class attractions, while the Seattle will play the "dollar" attractions, with nothing but good shows. It is expected that this change will be agreeable to theatregoers, as well as to the managers in question, who both have established themselves in the daily press as well satisfied with the new arrangement, since it is thought that many more attractions of real merit will be seen here during the season than at present. Manager Howe has secured many attractions that were forgotten in every respect, during this season and the last, though at other times he found it difficult to do so. The Northwestern Theatrical Association, now in its second season of operation, has controlled the booking control of twenty-nine theatres, besides the Seattle, as follows: Redfields Opera House, Livingston, Mont.; Helena Theatre, Helena, Mont.; Grand Opera House, Great Falls, Mont.; Broadway Theatre, Butte, Mont.; Margaret Theatre, Anaconda, Mont.; Union Opera House, Missoula, Mont.; Spokane Theatre, Spokane, Wash.; Ridgeway Theatre, Colfax, Wash.; Moscow Opera House, Moscow, Ida.; Walla Walla Theatre, Walla Walla, Wash.; Lasenip Theatre, North Yakima, Wash.; Ellensburg Theatre, Ellensburg, Wash.; Tacoma Theatre, Tacoma, Wash.; Victoria Theatre, Victoria, B. C.; Nanaimo Opera House, Nanaimo, B. C.; Vancouver Opera House, Vancouver, B. C.; Opera House, New Westminster, B. C.; Bush's Theatre, New Whatcom, Wash.; Grand Opera House, Seattle, Wash.; Olympia Theatre, Olympia, Wash.; Acme Opera House, Aberdeen, Wash.; Hoquiam Theatre, Hoquiam, Wash.; Baker Theatre, Portland, Ore.; Empress Grand, Portland, Ore.; Vest Opera House, The Dalles, Ore.; Fraser Opera House, Pendleton, Ore.; Baker Opera House, Baker City, Ore.; Columbia Theatre, Boise City, Ida.; Auditorium, Pocatello, Ida.; Thatcher Opera House, Logan, U. From this it seems that Seattle is now in a position to expect the very best in the theatrical line, though whether or not we will get it, remains to be seen. Corianton, announced for the week 22-28, will be the first attraction to be played at the Seattle under the new arrangement.

The Rosan Stock co., composed of pupils of the Rosan Dramatic School, gave an entertainment at the Grand Opera House, under the auspices of the Woman's Relief Corps, 5, that was well attended. The Littlest Girl, the two-act comedy by Grace Livingston Furniss; The Mysterious Frances, a scene from Camille, and the fifth act of The Two Orphans made up the bill. Frank C. Regan appeared as Van Bibber in the former play, and as Pierre in the scene from The Two Orphans. In both these characters he appeared to very good advantage. The most promising of the pupils were Verdie Burle, Erminie Seavey, Charlotte Hammer, and Viola Thompson.

The news is received in this city that the Pollard Australian Juvenile Opera co. will return to this country, for their season on this coast next Summer, with many of the principals that were so popular here last Summer.

Manager George Baker, of Baker's Theatre, Portland, was in this city 5.

Manager Cort, of the Grand, announces the engagement for appearance at his theatre of Mrs. Bruns in Unorna. Mrs. Bruns was booked for the Grand for this week, but her recent illness compelled cancellation. She is now to appear during the last week of April.

RODNEY D. WHITE.

SPRINGFIELD, MASS.

The Royal Hungarian Orchestra, that was billed as having played into most of the crowned ears of Europe, did not show up for the matinee 7 at the Court Square Theatre, and barely got along in time for the evening. Result, small attendance. And most serious of all, the cimbalom got sidetracked somewhere, so we didn't have the pleasure of hearing Szaplonczay play it.

Eugenie Blair gave a forceful rendering of Zaza 11 to a good house. Katherine De Barry as the aunt and Alanson Lesney as the lover were prominent in the cast.

Nancy Brown came to pass an evening in town 12, and got a good start toward buying a few hotels and yachts and things—in fact, she packed the house. As Marie Cahill's starring venture pleased such blase theatrical towns as Springfield and New Haven, it ought to go in New York, where everything is new. There is plenty of bright, snappy dialogue in the piece, and mirthful magnetic Marie scintillates perpetually. When Miss Cahill wasn't concentrating attention, there was Edwin Stevens, Albert Parr, Grace Cameron, Mr. Hickman, and a swarm of other capable people, including the eight American hatresses, who go to Ballyhoo to seek husbands. They needn't have gone to Ballyhoo for that—indeed, no further than the orchestra front rows at the Court Square, judging from expressions of approval. The immortal Hamilton double sextette idea was serialized in the antics of a quartette of fortune hunters, a part of congress of nations, each taking two of the ladies. The songs are not likely to break out on the street right away, but they are pleasing, and the costuming and stage setting is "magnificent." Coming are Hearts of Oak 14, Ethel Barrymore in A Country Mouse 19, The Show Girl (return) 21, Mary Mannering in The Stubbornness of Geraldine 23, and When Johnny Comes Marching Home 26.

The Grand Opera House had The Gates of Justice 9-11, and the gate money was quite satisfactory. The particular thriller of the play is the hero's fall into a coal crusher and his rescue by the heroine. It was quite realistic, except that real coal was not used, blocks of wood painted black being made necessary by the coal extortionists. Lillian Kingsbury and Louis Hartman played the leads effectively, and Clint G. Ford and Grace Covert had comedy parts. The latter and George H. Sinclair did specialties.

The Flaming Arrow, with Go-Won-Go Mohawk, the Indian actress, featured, was the attraction the last half of the week, and proved a strong attraction. The play was well mounted and cast, as are all of Lincoln J. Carter's productions. Charles Charles, Helen Vaughn, Frank C. Patton, W. H. Kiley, Guy Hackey, Larry Haggerty, and Lou Ripley were prominent, and there were many real Indians. The Tiger Lilies 16-18. An Orphan Heiress 19. Martin's Uncle Tom's Cabin 20, 21.

There was no very strong act at the Nelson Theatre week 9-14, but a bunch of average acceptability. Captain Webb's trained seals were headlined, and did their turns all right. They can sing and play, but they can't dance much. Julia Kingsley and Nelson Lewis had an amusing sketch, After the Honeymoon, that is part of the plot of Peck and His Mother-in-Law, or else it's vice versa. George Austin has the same comedy wire act that he did twenty years ago—or was it thirty? He doesn't even destroy one hat less. Dixon, Bowers and Dixon appear to have detected no strenuous public demand that they should change their act either, but they are funny "rubes," and it wears well. Unusually graceful and difficult feats in contortion were done by Mlle. Latina, a remarkably well developed athlete, and without the repulsiveness of the hackneyed contortion act. Al. Lawrence gave some clever imitations and observations. Moa and Goodrich get more laughs on roller skates than fall to the lot of others in the skate drama, and Cooper and Bailey, two real ones, colored in the pulp, made friends.

The New Gilmore was devoted to another three days of George Klimt's missionary work in showing the James Boys as persecuted patriots. He had his Eastern co. at another house a few weeks ago, and this was his Western co. showing The James Boys in Missouri. Springfield should be convinced by now that the newspaper stories of the Jim family were biased. George Klimt plays Jesse himself, and does it well; and a capable band of outlaws and others are with him. The train robbery is very effective.

In Convict Stripes followed 12-14, and proved a rattling melodrama. Harry Ogden Crane is the innocent hero who becomes a convict to please the villain, and when the star's in stripes he rescues a little girl in a very thrilling way. The villain, who never sleeps during the evening, has persuaded her to hide among the rocks in the prison quarry, knowing that a blast is soon to be exploded. The hero seizes a derrick rope, swings down among the rocks, grabs the child as he passes, and as he swings by the danger point to a place of safety the blast explodes. J. Hooker Wright was the villain, and he earned more hisses than any villain that has villainized here lately. Others of note were F. Whitman, Cliff Dean, Mary Stoddard, Vivian Prescott, Annie Mortimer, and Little Gladys Smith. Hearts Adrift 16-18. Joe Welch in The Peddler 19-21.

EDWIN DWIGHT.

LOUISVILLE.

John Drew closed his engagement in The Mummy and the Humming Bird at Macauley's 7. The play, star and his co. created a most favorable impression, attracting large business. Florodora opened three nights' engagement 9. Business was excellent, notwithstanding the inclement weather. Of the co. Karl Stall, Charles De Land, Louise Moore, and Anna Boyd are deserving of special mention. Rice and Wise will be seen here in Are You a Mason closing nights of the week, and will be followed by Kelcey and Shannon in Sherlock Holmes. Creatore underlined.

The Fatal Wedding, with Cora Quinten in the leading role, special scenery and an excellent cast, is the attraction at the Avenue. Gertrude Haynes and her Choir Celestial, with Robert Duff, the boy soprano as soloist, are featured. On the Stroke of Twelve 18.

Kocian, the Bohemian violinist, was heard in Louisville for the first time at Macauley's afternoon of 6; a large audience of Louisville music lovers was present and thoroughly enjoyed the highly classical programme. Julie Geyer and Franz Spindler assisted the young virtuoso.

The Mc Lafayette Show drew the largest business in the history of the Temple Theatre, under the Hopkins' management, week ending 7.

Gilmore, the vanishing agent of John H. Stange and Hilbert Levy, of Louisville, was rounded up at the instigation of by the sympathy of the Hopkins show. The prevailing sentiment outside is that the band is a good one and the music original and catchy. Mabel Terry, professionally known as Marian Parker, was a unanimous success in the principal soprano part, and was ably seconded by Mrs. Rodowsky, a new-comer, who is possessed of a beautiful contralto voice. At the conclusion of the performance the author and composer were called for, but through modesty failed to respond.

Harry A. Burke, a popular attache of the business force at Macauley's, has perfected arrangements whereby he will manage a Summer engagement somewhere at the New Century Theatre at Dawson Springs, one of the popular Summer resorts in the State.

The dates of the engagement of Mrs. Fiske at the Auditorium in Mary of Magdala are announced as March 16, 17.

Allen Hammond, the concert soloist appearing at Hopkins' 8-14, is the wife of John Hankamp, the bandmaster of Louisville fame.

Mrs. E. W. Scott, wife of the editor of the Louisville "Post," has written a Greek play. It being an arrangement of scenes from the Odyssey, Society people will give it presentation at the Woman's Club April 16.

Captain William P. Norton, of the Auditorium, who so previously announced has left for California, Cuba and Japan in search of health, was accompanied by his physician, Dr. Joseph Sweeney, who for several years has acted as treasurer of the popular manager. Before taking his departure Captain Norton submitted a very generous proposition to the committee having the Coliseum project in charge, which involves the selection of the Auditorium location as the site for the proposed building. The property was offered to the committee at one-half of its value, the donor agreeing to accept one-half of the payment in stock of the Coliseum Building. The proposition is under consideration, and will probably be accepted.

The lamented Mrs. J. H. Wahlen, wife of one of the managers of the Buckingham, was peacefully laid to rest, with simple, impressive ceremonies 7. The bereaved husband is receiving expressions of sympathy in his sorrow from all portions of the country.

CHARLES D. CLARK.

MILWAUKEE.

Gill and Fitzhugh's A Little Outcast opened to S. R. O. at the Bijou 5. The melodrama is interesting from start to finish, and a good co., headed by Anne Blanche, gave an excellent performance. Miss Blanche's impersonation of Bob is a gem, and she looked the part, and played with spontaneity, naturalness and unflagging zeal. Thomas G. Lingham gave a good portrayal of Dick Hartley; John T. Richardson played the wronged hero rather mechanically. Earnest work was done by Charles K. Green, Walter F. Seymon, Walter Campbell, Morton Harris, and Ved. H. Bushell. Thomas P. Huter did admirably in a light comedy part. Irene Moore, as Bob's sweetheart, showed unusual talent, and the Newsboys' Quintette scored a big hit. The vociferous applause during the performance showed how much the audience enjoyed it, and Anne Blanche was deluged with recalls. At the Old Cross Roads 15-21.

David Warfield appeared in The Auctioneer at the Davidson 8 before a large audience, and everybody was thoroughly pleased with his fine portrayal of Simon Levi. So great was the applause after four or five curtain calls at the end of the second act, that Mr. Warfield was compelled to say a few words of thanks. In the excellent support Mario Eatan carried off first honors. Robert Fischer was very good as the scheming Callahan. Stokes Sullivan gave a delightful performance of the manly young lover. Eugenia Cantield was a tower of strength, and caused many a laugh. An almost faultless portrayal of Dawkins was given by Charles Chapelle. Other parts were well played by Maria Davis, Harry Rogers, Sadie Minor, William Boag, Helena Phillips, and Dallas Tyler. The stage settings were sumptuous. The Gay Lord Quex 15-18. House dark 16-22. Grace George in Pretty Peggy 23-28.

A Gilded Fool was put on at the Academy 9 before the usual good house, and the Thanhouser co. gave one of the most pleasing performances of the season. Albert Brown appeared in the leading part, and gave a portrayal of Chauncey Short, that has added much to his reputation as a versatile and thoroughly capable actor. Lee Baker shared honors with Mr. Brown, his interpretation of Danbiker Strauss being finely conceived, splendidly sustained and powerfully effective. J. Francis Kirke offered a faithful impersonation of Mathew Ruthven. R. C. Chamberlin was excellent as Howell, and James Kyrle MacCurdy made a good Jack Duval. Edith Evelyn enacted the role of Margaret Ruthven with womanly grace and genuine feeling. Blanche Crozier was a spirited and captivating Ruth. Mollie Revel drew a clever sketch of Jessica Hood, and Lulu Hasting was natural as Mrs. Ruthven. Edgar Baume and Grace May Lamkin were out of the cast. Richard the Third 16-22.

Through the Center of the Earth opened at the Alhambra to a crowded house 8. Eddie and Lizzie Mandell have comedy parts, and their clever work was productive of much laughter and applause. The following introduced special numbers with pronounced success: Soda and Elden, Mlle. Thelma, the Hennings, and the Blondells. The performance elicited hearty applause. Alphonse and Gaston 15-21.

Fremont, Jr., and Risler, Sr., was the bill at the Pabst 8. The performance was a benefit to Herman Werbke, a favorite member of the Wachsner Stock co., and there were many testimonials of his popularity. Lodige Ebenezer will be given 11.

Through the kindness of David Belasco, David Warfield and The Auctioneer co., a benefit performance was given at the Davidson 10 for the families of Chief Foley and three firemen, who lost their lives at a recent fire. Over $11,000 was realized. A second benefit for the same object will be given at the Academy 13, in which the cos. playing at the Alhambra, Bijou, Academy and Star will all participate.

CLAUDE L. N. NORRIS.

BUFFALO.

Mildred Holland opened a very successful week at the Teck 9 in The Lily and the Prince. Miss Holland is a great favorite here and her annual engagement is awaited with pleasure. In the role of Angela the star has one of her best parts. The supporting co. is large and competent. Edwin Caldwell as Silvio, Lillian Norris as Lucrezia Borgia, and Robert Conness as Prince of Colonna doing excellent work. Others deserving mention were Samuel Lewis, Frances Brooke, and Rita O'Neal. The stage settings and costuming are very beautiful. One of the Many 16-19.

Mabelle Gillman in The Mocking Bird drew large audiences at the Star 9-11 and proved to be an excellent attraction. Although The Mocking Bird is reminiscent of many other familiar operas, yet it is in many ways original and very entertaining. Miss Gillman is new to Buffalo, but soon established herself as a favorite. The cast was a splendid one, and some excellent comedy was introduced by Frank Doane and Edgar Atcheson Ely. The chorus contained people who could sing and look well.

Large audiences witnessed Otis Skinner's fine production of Lazarre at the Star 12-14. The star was warmly greeted and his work, as heretofore, was finished and sincere. Nanette Comstock has a prominent part in the production and appeared to advantage. Others deserving of mention were Walter Allen, Maude Durbin, Ben Ringold, Charles Welles, Joseph Weaver, and Mervyn Dallis. A Chinese Honeymoon 16-18. Charles Hawtrey 19-21.

McFadden's Row of Flats opened at the Lyceum for a week 9 to an overflowing house. This funny skit has appeared here a number of times before, but this season is better than ever and was one continuous roar from start to finish. The musical numbers are bright and dances and marches are cleverly arranged. The cast is headed by Arthur Whitelaw as Tim McFadden, and he is as funny a rough and tumble Irish comedian as we have seen in some time. The other chief fun makers, Bobby Ralston as Alex and Jerry Sullivan as George, were exceedingly humorous. Harry Crandall as Jacob Baumgartner, Mary Donahue as Mrs. Murphy, and W. H. Mack as Weary Willie contributed considerably to the success of the performance. Mae Phelps as Mary Ellen displayed a very pleasing voice. The Exposition Four are talented vocalists and instrumentalists. Eight Bells 16-21.

A Ruined Life drew capacity business to the Academy 9-14. It is a thrilling melodrama well acted. Elsie Cressy as Arialia, the gypsy maid, around whom the plot centers, in an emotional actress of much promise and does very good work. E. Lawrence Lee, author of the piece, gives Miss Cressy very good support. Balance of co. competent. The Fatal Wedding 16-21.

Austin Roache, of Mildred Holland's co, at the Teck this week, is a recruit from the amateur ranks here. Although his part in The Lily and the Prince is a small one, it was very well done.

Mildred Holland gave a box party at the Teck Tuesday afternoon for Helen Henchel's song recital, and on Wednesday Miss Holland gave a professional matinee of The Lily and the Prince.

David Bispham and Madame Schelf will give an operatic concert at the Teck 16.

A benefit performance will be given at the Lyceum 15 for Marietta Moor, leading woman of the German Stock co. An entertaining programme has been arranged.

JOSEPH O'CONNOR.

PITTSBURG.

The stock co. at the Grand gave an excellent performance of The Way of the World 2-7 to capacity audiences. Stage Director Huffman left nothing undone to make the production as handsome and complete as possible, and he succeeded admirably. Two automobiles, a live dog, and all of the effective properties were utilized to advantage. To Miss Phillips, Mr. Ingersoll, and Mr. Beach belong the honors for this commendable production. Miss Phillips was in her usual vein of sincerity, together with her fascinating style, which made the role of Mrs. Lake a delight. William Ingersoll, as Mr. Croydon, showed his ability in a very satisfactory way, while William Beach, as Mr. Nevill, exhibited his fine judgment in the part—one which might have been easily overacted by a less competent player. Eva Taylor used her best efforts in enacting the role of Mrs. Croydon, but she was somewhat lacking in force. Irene Hudson's work as Mrs. Nevill, bordered on that of an amateur. Charles Abbe was most effective in his small part of Pearce, and the same may be said of Marion Bailee, as the Maid. Cleopatra 9-14.

In Old Kentucky proved to be as strong an attraction at the Bijou 2-7 as when it was given its premier production at this popular playhouse a few months ago. S. R. O. was in evidence nightly, and the acceptance of the co. and its splendid scenerics marked the attendance. Bessie Barriscale, in the part of Madge Brierly, was unaffected and easy, and her work was most enjoyable. William T. Clark made a manly and happy Colonel Bashasby Doolittle. George W. Deyo gave a strong and excellent performance of Joe Leary. George Chase clearly looked the part of Horace Holton. Otis Turner as Bob, and Gussie Heath as Frank Layson, were well adapted to their parts. Florence Glover as Aletheia Layson, and Estella Dale as Barbara Holton, were both competent in their small roles. The Pickaninny Band made a big hit in the second act of the play. George Sidney is busy Inny 9-14.

The Eleventh Hour was welcomed at the Empire 2-7, opening to a well filled house. The co. was a competent one, and in it several changes were noticeable from that of last year. The scenery and effects were good. Joseph Lawrence in the dual role of Joe Manly and Deby Dick was acceptable. Richard Cotton and Elsie French played the heavy parts capably. Marie Nelson was seen in her familiar role of Susan Hackett, and again made the same pleasing impression as last season. T. J. Cummerford again made himself popular as Samuel Hackett. Joe Willard as Fritz Felts, and Enid Jackson as Kitty Manly, handled the comedy lines satisfactorily. Thomas E. Shea 9-14.

Marion Ballou, who has won the hearts of a multitude of Pittsburgers ever since her connection with stock co. at the Grand, has resigned her place on account of dissatisfaction with the management. She will be greatly missed.

ALBERT S. L. HEWES.

NEWARK.

Old Limerick Town brought good business to the Newark 9-14 with Chauncey Olcott as the star. The co. did not require a very heavy equipment if we except the excellent [illegible] done by Miriam Nesbitt, as Noreen Burke, and the charming naturalness of Lila Children. The scenery and staging were good. When Johnny Comes Marching Home 16-21.

Bishop's Stock co. essayed The Power of the Press

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9-14 with fairly good success. Good costumes and appropriate scenery marked the presentation. The business was moderate. Max van Hoven, as Stephen Carson, was not up to the standard of his last visit. Maud Ethel Hall was satisfying as Anita Carson. Ethel Fuller gave a commendable impersonation of Julia Seymour. The Hadley Brewing of Taylor Holmes was well acted. Henry Maxwell did possibly well with the roles of Mr. Hubert and Joe Brown. Ethel Milton was pleasing as May Hubert. Cecelia Colley and Irene Holden were clever in the respective parts of Little Annie and Kate. The other members of the co. were acceptable. The Fortune 16-21.

The Man Who Stood was the attraction at the Columbia 9-14, and had a record of a week's good business. The lead roles of the twin brothers, Lorraine and Louis Hawthorne, were acted by Howard Hall with much skill. Nina Morris acceptably filled all of the requirements of the part of Ethel de Martineau. Henry G. Lonis was a competent Grimsert. The other members of the co. gave substantial aid to the successful run of the play. The scenery was good and the play well staged. A cage of lions was a feature. A Little Outcast 16-21.

The Empire added one more to the season's list of pleasing attractions by staging Mrs. Jack 9-14. The pleasing attractions by staging Mrs. Jack 9-14. The closing act caught the house from the rise of the curtain and was punctuated by numerous applause. Allen and was punctuated by numerous applause. Allen Fisher, as Mrs. Jack, was worth the entire price of admission. In addition to her own excellent work she received valuable assistance from the remaining cast, notably Jessica Bruce as Dorothy Vernon, Jessie Glover as Miss Frost, Frank Wayne as Judge Graves, Alice Leigh as Aunt O'Hara, and Leila Shannon as Edith Forster. Attractive scenery and elegant costumes were helpful adjuncts. Spotless Town 16-21.

Manager Henry Pincus is authority for the statement that A. H. Taylor is not now connected with The Man Who Stood, in any capacity.

Plans are said to be in preparation for the construction, at the corner of Bleury and Arlington Streets, of a theatre by the good building to contain a 1,700 seat auditorium, with promenades, cafe, lavatories and stores. A cafe, bar, restaurant, cafe, lavatories and stores. A cafe, bar, restaurant, cafe, lavatories and stores. The hotel is said to have cost $1,000,000, and the theatre is not, when completed, $500,000. Building is expected to begin about March 1, and to be finished in time for the season of 1903-4.

C. L. WILSON.

MONTREAL.

The Wild Rose opened at the Academy 9 to a fair house. The production is well staged and the cast is good. Albert Hart appears to advantage in the title-role. He has a splendid singing voice, sings in character. Fay Ivan, Frank Deshon, as the Marquis, and Joseph Gilmour, as Arthur, also deserve favorable mention for their work. Ben Hur 16-21.

When Knighthood Was in Flower, with Effie Shannon in the role of Mary Tudor, was the attraction at the Crescent Theatre 9-14. Considerable interest was centered in the play, and a good attendance was in attendance during the week. The co. is fairly well balanced. At B. Wilson 16-21.

Mary Wainwright, in conjunction with the Greenwall Stock co., began her second week at this house 9, with Enid Lynne as the offering. In this emotional drama Miss Wainwright is afforded splendid opportunities as Lady Isabelle, and the varied possibilities of the role were intelligently displayed. The stock co. gave good support. Mr. Collin making a most acceptable Archibald Carlisle and Frank Sheridan a capital Francis Levison. Amy Robsart 16-21.

At the Audubon Theatre the Baldwin-Melville Stock co. presented Held by the Enemy 9-14 to the usual large attendance. Amelia Gardner, Lester Lonergan, and Guinio Secchi played the principal roles, and gave intelligent interpretations. R. J. Carpenter's For Her Sake 16-21.

At the French Opera House Le Voyage de Suzette was put on for the first time this season 7, and the co. played to a packed house. The comedy element predominated in the opera, the score is tuneful and the opportunities for brilliant stage settings and costuming were given the management, and were made the most of. Mlle. Dorian sang the principal role with marked skill. His support was, in the main, good. Gerbert Lynne made a pleasing Mlle. de la Vire, Ernest Pond was effective as Matharine, although suffered from a severe cold, Henry Stockbridge made an acceptable Simon Pitzer, and Herbert Portier was very acceptable as Henry of Navarre. Handsome stage settings and costumes were a feature. The Gay Lord Quex 23-28.

In Dahomey opened for a week at the Bijou Opera House 9 and scored a hit. Williams and Walker were very amusing as Rufus Rastus and Bandmaster Pinkerton respectively. Their support was competent throughout. The cake walk specialty of Aida Overton Walker and Mr. Walker proved unusually effective. Joseph Murphy 16-21.

The Fourth Estate co. presented for the first time in this city at the Lyceum Theatre 9-14 a new play entitled The Prince of the World, opening to capacity. The production was admirably cast on and scored a marked success. Bertha Bells Westbrooke was accredited an ovation as Judith. Ben Johnson gave an excellent and forceful portrayal of Pilate and Hera. Henry Hamet made an excellent Tiglillini. Herbert Bunson gave a clever characterization of Judas in the support and an amusing bit of character work as Apollonius. Robert Pelham was a pleasing Peter. Merle Maddern was a pleasing Mary Magdalen. Estelle Gilbert left little to be desired as Rebeka. Hattie Orell was, as usual, charming as Magdalia. W. D. Corbett gave a strong characterization of Galba. Don Wilson was well cast as Demetrius.

W. H. Murdoch, one of the most popular members of the Fortin Stock co., was out of the cast this week, owing to an attack of the grippe.

F. C. CAMPBELL.

NEW ORLEANS.

James O'Neill appeared at the Tulane Theatre 9-14 in The Monk-ess, and this adaptation of the popular novel met with immediate favor of both press and public. Mr. O'Neill is well supported, May Buckley and Joseph Gilmour being in the cast and dividing the honors with the star. Ben Hur 23-28.

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In Dahomey opened for a week at the Bijou Opera House 8

...ager): The Governor's Son 7; fair business. W. C. Fehl.

HANFORD.—RAMBOW THEATRE (H. G. Fahrney, mgr.): Alice Gordon Stock co. closed a very successful week's engagement 7; business good; performances pleased. Stock co. to open 23 for week; repertoire embraces Lights o' London, Fabio Romani, Lights o' New York, Secret Service, and A Jewish Daughter. Manager of Fahrney Hall, The Bells 23; The Wife, Nov. 4. Hall Managers 25. H.——NEW HARFORD OPERA HOUSE (Gonzaga and Gerrard, props.): The Queen of Paradise 6; large audience; good co. Walter E. Perkins in Romeo 7-9; large and pleased audiences. Florence Romeo 9-14. The Jewish Spy in Harlem 21 to turn-away house. Lucy the Outlaw 23. Sweet Nell of Old 24. The Fatal Wedding 25. A. DUMONT.

HUNTINGTON.—COLONIAL THEATRE (Edward C. Smith, mgr.): Walter Perkins and co. excellent co. in a round of dramas 2-4. Under Southern Skies 5; excellent business. Hearts of Oak 6, 7 received by crowded houses. The hospitality of our citizens combine with theatre parties 9-11 caused to increase rather than lessen business of the R. V. Perkins co. Uncle Josh in Boston 12 to large business. A Hot Old Time 13, 14. David Harum and Georgia Wallace 16, 17. In Old Kentucky 18. The Show Girl 19. Hearts of Oak 20, 21. Miss Johnny Comes Marching Home 23. The Convict's Daughter 24, 25. The Climbers 26-28. W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Geo W. Jackson, mgr.): Daniel E. Ryan 2-7; fairly good business. Henrietta Crossman 13. Alma Chester co. 16-21. EDWARD H. TIBBITS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Leach, mgrs.): The Scarlet Letter 7; fair house; poor performance. Bennett and Moulton co. 9-14 opened in The Path of Duty to heavy patronage; business continued good. Other plays: Darkest Russia, A Daughter of the South, The Devil's Web, My Ole Kentucky Gentleman, and An Innocent Convict. Joe Webb in The Peddler 16. Hoyt's Moving Pictures 19. The Climbers 23. At Valley Forge 26.——OPERA HOUSE (W. W. Hanna, mgr.): Metropolitan Burlesquers 23.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Rebecca Warren in East Lynne 7; capacity; pleased. The Flaming Arrow 11; good house. Saved from the Sea 12. Ethel Dyffen co. 16-21.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Bishop, mgrs.): The Vaudeville co. 2-7 closed to fair business. Keystone Dramatic co. 9-14. First half of week: For Home and Honor, Utah, and The Girl from Montmartre to good business.

MIDDLETOWN.—THE MIDDLESEX (Henry Bagel, mgr.): The Flaming Arrow 10 to good business. Under Southern Skies 12; large audience; satisfaction.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): The Queen of Justice 5; good business. A. G. Seamount's Slide Tracked March 1.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, mgr.): Under Southern Skies 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Bennett-Moulton co. 16-21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Gaspe K. Baylis, mgr.): Slide Tracked 5 to good house. William Farnum 6 to pleased audience. A Hidden Crime 12. A Gambler's Daughter 13. Chris and Lena 14. Mrs. Le Moyne 16. Two Sisters 19. When the Bell Tolls 20. Kellar 21.——LYCEUM THEATRE (Edwin B. Salter, mgr.): The Price of Honor 9-11 to large houses. Beyond Pardon 12-14.

FLORIDA.

JACKSONVILLE.—BURBRIDGE THEATRE (J. D. Burbridge, mgr.): Leon Herrmann 4 to good business. Al. H. Wilson in A Prince of Tatters 7; large house. Arizona 9; good performance to large house. Lewis Morrison in Faust 10 to packed house. The Star Boarder 11. Si Stebbins 12.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Lewis Morrison in Faust 2 to good business. The Dauntless Schute (local) 3 to S. R. O. Hello Bill 4 to large and appreciative house. Al. H. Wilson in A Prince of Tatters 12.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Old Si Stebbins 2; packed house; performance poor. Hello, Bill 5; performance fine; attendance fair.

TAMPA.—TAMPA BAY CASINO (R. L. Chase, mgr.): Gorton's Minstrels 6; fair business. Lewis Morrison 9; S. R. O.; pleased audience.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, mgr.): Si Stebbins 9 to fair business.

GEORGIA.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wall, mgrs.): Alice in Wonderland Jan. 23 (local); packed house. Tim Murphy 29; fair business. When Knighthood Was in Flower 31; good business. Richards and Pringle's Minstrels 4; large house. Lewis Morrison 7; fair house. The Star Boarder 12. Hello, Bill 17. Old Si Stebbins 21. Are You a Mason 23. Primrose and Dockstader's Minstrels 26. A Night at the Circus 27.

SAVANNAH.—THEATRE (W. B. Seeshind, mgr.): Richards and Pringle's Minstrels 5; topheavy house. A Prince of Tatters 6; satisfactory performance to good sized audience. Arizona 7; well given; good business. The Hoyt co. in repertoire 9-11 and 13, 14 to limited business. Lewis Morrison in Faust 12 to good business; satisfactory. Clayton Sisters 16-21.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Al. H. Wilson 5 in A Prince of Tatters pleased fair audience. Leon Herrmann 6; good house pleased. Reece and Holland's Minstrels 7; topheavy house; good co. Tim Murphy 9 (return) pleased good house. Are You a Mason 20. Hello, Bill 21. A Night at the Circus 23.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): When Knighthood Was in Flower 3; good business and performance. Leon Herrmann 5 pleased good house. Al. H. Wilson 9 in A Prince of Tatters; good performance; business light. Powhatan (local) 12. Arizona 16. Florodora 23. The Four Cohans March 7.

ATLANTA.—GRAND (Henry and Julius De Give, mgrs.): Audrey 6, 7; immense business. Hello, Bill 9; good attendance pleased. Creatore's Band (return) 10, 11; good business. Arizona 13, 14. Are You a Mason 16, 19. Primrose and Dockstader's Minstrels 20, 21.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): When Knighthood Was in Flower 4; large audience; fine performance. Faust 5 to S. R. O.; good performance. Al. H. Wilson 10; crowded house; excellent performance. Whitman Sisters 11. Arizona 12. Hello, Bill 13. Alice of Old Vincennes 21.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Audrey 5; fine performance to capacity. Creatore 9; magnificent performance to S. R. O. Tim Murphy in Old Innocence 10. Gorton's Minstrels 12. Arizona 17.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Hoyt's Comedy co. 2-7; good performance and business. Plays: Two Married Women, The Struggle for Gold, The Live Wire, The James Boys in Missouri, Down the Slope. Hello, Bill 11.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Arizona 11. Hello, Bill 14. The Star Boarder 16.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, mgrs.): Frank Davidson 23. Old Si Stebbins 25.

GRIFFIN.—OLYMPIC THEATRE (R. R. Walcott, mgr.): Hello, Bill 12.

BAINBRIDGE.—OPERA HOUSE (F. A. Prevatt, mgr.): Hello, Bill 6; fine performance; small audience.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Hutchinson's Imperial Stock 1 in Beyond Pardon; good co.; deserved better patronage. Florence Roberts 4-6 opened with Zaza, Sapho, and The Unwelcome Mrs. Hatch; best of satisfaction to largest business this season. A Gambler's Daughter 7; good co.; topheavy house. Kitties' Band 10. The Peddler's Claim 12. U. T. C. 21. Murry and Mack 23. The Game Keeper 27. Daniel Sully March 2. Weston and Herbert 4, 5. The Cowboy and the Lady 6. Karl Gardner 17.

WALLACE.—MASONIC TEMPLE (M. J. Plohr, mgr.): Down by the Sea Jan. 30; fair business; pleased. The Old Mill Stream 9. Much Ado About Nothing 17. Ward and James in Francesca di Rimini 23.

POCATELLO.—AUDITORIUM (Colonel Hazaford, mgr.): Florence Roberts in Zaza 3; S. R. O.; pleased. A Gambler's Daughter 10.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, mgr.): Florodora 4; good audience; pleased. Nathan Hale 5; much enjoyed by fair audience. The Chaperons 7; matinee and evening to S. R. O.; well pleased. The Smart Set 8; large audience; pleased. Cuzco 9; small audience; well pleased. Mickey Finn 10; large audience. The Strollers 13. Grace George in Pretty Peggy 13. Weary Willie Walker 21. Just Struck Town 22. David Warfield 23. Through the Center of the Earth 25. Jefferson De Angelis 26. Sally in Our Alley 27.

ALTON.—TEMPLE THEATRE (W. H. Sawyer, mgr.): Grace Hayward co. 1-7; excellent business to following: The Charity Ball, Greenhut, Keeping the Widow, A Woman with a Past, Dunlap, The Belle of Richmond, Under Two Flags. Last Rivers 8; S. R. O.; well pleased. Le Voyage en Suisse 9. The Smart Set 10. Gideon's Minstrels 12. Two Married Men 14. The Missouri Girl 15. David Harum 17. A Prince of Tatters 21. Yon Yonson 22. Foxy Grandpa 23. Gideon's Band 27. The Convict's Daughter 28.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Lotteill, mgr.): Thomas Jefferson Jan. 27; good business and performance. Foxy Grandpa 29; good house; fair performance. Through the Center of the Earth 2; fair house. The Strollers 4; fair house and performance. Fatinn Hale 6; small but highly pleased house. The Smart Set 8; good house; well pleased. David Harum 12. Grace George 13. Pickings from Puck 20. The Irish Pawnbrokers 23. San Toy 28.

DECATUR.—POWERS GRAND OPERA HOUSE (C. F. Given, mgr.): Robert Mantell 2 in The Dagger and the Cross to good house; pleased. Nathan Hale 4 to good attendance. The Chaperons 6 to large house; well pleased. Howard-Dorsett co. 9-11. Ricky Finn 12. The Prince of Pilsen 14. Grace George as Pretty Peggy 16. Murray Reperiuire co. 17-21. The Blondells 24. David Warfield 28. Castle Square Opera co. 27.

LINCOLN.—BROADWAY THEATRE (Maude H. Cuellit, mgr.): A Secret Dispatch 2 disbanded here. Robert Mantell 4; beautiful production to fair house. Le Voyage en Suisse 7; good house well satisfied. Mickey Finn 9; fair house and satisfaction. Way Down East 11. Gideon's Minstrels 13. Band Concert (local) 17. Cuzco 20. Elmdale Farm 21. The Convict's Daughter 23. At Cozy Corners 25. Through the Center of the Earth 28.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, mgr.): Foxy Grandpa 4; large house; co. weak. The Prince of Pilsen 6; S. R. O.; receipts $1400; pleased. Just Struck Town 8; large house. Dead Wood Dick 9; topheavy house. Woodman Minstrels (local) 10. At Cozy Corners 11. The Power Behind the Throne 13. The Strollers 14. Pickings from Puck 15. Howard Kyle 16. Cuzco 17. The Bandit King 18.

PANA.—NEW GRAND (J. C. Galller, mgr.): Clark Stock co. 2-7 opened with Life for Life to S. R. O., followed by An Indiana Judge, In Louisiana, A Silent Slave, Old Homestead, and A Country Girl to fair patronage; co. poor. The Silver Dagger 10. Gideon's Minstrels 11. One Night in June 13. Suburban 23. The Strollers March 5. The Princess Chic 7. Reaping the Harvest 13. King Dodo 26.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): A Texas Steer 2; good house. Henry Miller 3 in The Taming of Helen pleased good house. The Bostonians in Robin Hood 6 to S. R. O. Adelaide Thurston in At Cozy Corners 7 pleased good house. Sky Farm 11. Le Voyage en Suisse 12. Sally in Our Alley 13. Cuzco 14. Dave Warfield 16. Nathan Hale 19.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): McCarthy's Mishaps 4 (return); fair business. Bolivar's Busy Day 9; large house; best of satisfaction. The Dice of Death 12. Way Down East 18. The Span of Life 20. The Resurrection 23. Who, What, When Minstrels 26. The Missouri Girl March 2. O'Hooligan's Wedding 4. The Wrong Mr. Wright 12.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Sporting Life 2; fair audience; good performance. Adelaide Thurston 6; good co.; packed house. Metropolitan Burlesque co. 16. Howard Kyle 17. The Moth and the Flame 18. The Man in the Iron Mask 20. King Dodo 21. David Harum 22. A Poor Relation 27.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): Way Down East 5 pleased fair house. The Silver Dagger 7 satisfied fair house. Kelcey and Shannon in Sherlock Holmes packed house; excellent production. Mr. Kelly of Joliet 10; good house; co. excellent. Down Mobile 12. David Harum 13. Grace Hayward co. 16-21

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): The Strollers 5; good house. Through the Center of the Earth 6; large house. Nathan Hale 7; good attendance. The Prince of Pilsen 9 to S. R. O. (receipts $1,207). Rose Coghlan 21. David Warfield 23 Yon Yonson 24. Sally in Our Alley 25. The Princess Chic 27. San Toy March 2. The Chaperons 3.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Just Struck Town 2; business fair. A Devil's Lane 3; business poor. Si Plunkard 4; business fair. The Power Behind the Throne 6; business good. Howard Kyle 10. Way Down East 14. Gideon's Minstrels 17. Pickings from Puck 21. The Irish Pawnbrokers 24.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Watson's Orientals 3; packed male audience. Cuzco 5; fair business. Legally Dead 4 deserved better house. Le Voyage en Suisse 5 to good business. The Jefferson in The Rivals 9. Herbert Kelcey and Effie Shannon 10.

KEWANEE.—CLURE'S OPERA HOUSE (C. E. Rowley, mgr.): A Devil's Lane 6; good attendance; fair performance. Cuzco 7; good business; pleased. A Turkish Texan 11. Way Down East 13. The Span of Life 16. Just Struck Town 18. David Harum 20. Reaping the Harvest 23. Are You a Mason 11.

BELVIDERE.—DERTHICK'S OPERA HOUSE (E. C. Jackson, mgr.): Adelaide Thurston in At Cozy Corners 5; good house. Sporting Life 7; fair house and performance. Le Voyage en Suisse 12. Howard Kyle 13. Our New Minister 21. The Man in the Iron Mask 24. Gideon's Minstrels March 2.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): Through the Center of the Earth 4; fair attendance. The Princess Chic 6 pleased large audience. Si Plunkard 7; fair business. A Royal Slave 9; fair house. The Hanlon Brothers 10. A Millionaire Tramp 11. The Silver Dagger 14.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Tried and True (local) Jan. 29; co. and specialties good. Frank Mahara's Minstrels 30.——HARBEKE'S OPERA HOUSE (F. J. Harbeke, mgr.): Elmdale Farm 25.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Le Voyage en Suisse 4; good performance and business. Down Mobile 12. Weary Willie Walker 19. Adelaide Thurston 27. For Her Sake 4. Down and Up 13.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.): Murray Comedy co. 2-7; good business. Royal Lilliputians 9. A Secret Dispatch 12. A Trip to Switzerland 14. Captain Jinks of the Horse Marines 19. Her Lord and Master 21. Howard-Dorset co. 23-28.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): Way Down East 4; S. R. O.; excellent performance. The Silver Dagger 9. The Missouri Girl 14.

ELGIN.—DUBOIS OPERA HOUSE (Fred W. Jenks mgr.): Lady Minstrels (local) Jan. 4, 5; good houses. The Bostonians presented Robin Hood 7; fair audience. Sporting Life 11. Captain Jenks 16.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): On the Stroke of Twelve 5 to fair business. The Secret Dispatch 11 failed to appear. The Smart Set 14. Howard-Dorsett co. 16-21.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, mgr.): Mickey Finn 7 canceled. Royal Lilliputians 8 to S. R. O.; excellent co. Le Voyage en Suisse 15.

METROPOLIS.—MUSIC HALL (Whyers and Quante, mgrs.): The Dice of Death 2; good business; pleased. The Missouri Girl 13. Old Arkansaw 20. For Her Sake 23.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Mahara's Minstrels 26.——HARBEKE'S OPERA HOUSE (F. J. Harbeke, mgr.): Elmdale Farm 25.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Sporting Life 5 pleased large business. Himmelein's Imperial Stock co. 16-21. King Dodo 23. Gideon's Minstrels 24.

MARSHALL.—PYTHIAN THEATRE (Rector and Baird, mgrs.): Legally Dead 13. Le Voyage en Suisse 17. The Missouri Girl 21. Wormwood 24.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Le Voyage en Suisse 8; packed house. A Turkish Texan 10. Cuzco 12.

MATTOON.—THEATRE (Charles Hoqan, mgr.): Le Voyage en Suisse 3 pleased good business. Fireman's Benefit 6 packed house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Cuzco 4; small business; very pleasing performance. David Harum 19.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, mgr.): Micky Finn 3; fair house and co. Bonnier-Price co. 9-11, opening with Indiana Polka.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): A Millionaire Tramp 4; fair audience; pleased. One Night in June 19.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): Sporting Life 3; performance excellent; packed house.

DIXON.—OPERA HOUSE (F. A. Truman, mgr.): Sporting Life 6; good house and co. Jule Walters in Just Struck Town 12.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): At the Old Cross Roads 6; good house; pleased.

MORRISON.—AUDITORIUM (Lewis and Shelley, mgrs.): Sporting Life 4 pleased full house.

INDIANA.

TERRE HAUTE.—THE GRAND (Thomas W. Barhydt, Jr., mgr.): Mrs. Le Moyne 4 pleased good house. The Chaperons 5; good house; pleased. Florodora 6; good house; pleased. Down Mobile 7; pleased darn 6; good house; pleased. Down Mobile 7; pleased good house. Hickman Brothers in Down and Up 9, 10; fair house; pleased. Turn Verein (local) 11. Robert Kelcey and Effie Shannon in Sherlock Holmes 12. Peck's Bad Boy 13, 14. The Secret Dispatch 16. A Holdsworth Heart 17. La Voyage en Suisse 18, 19. Weary Willie Walker 20. The Span of Life 21.

EVANSVILLE.—GRAND (C. J. Schultz, mgr.): Rose Coghlan in The Second Mrs. Tanqueray 3 pleased fair house. Jefferson De Angelis 4; good house; performance poor. Grace Hayward co. 9-14 opened to good house. Cleopatra (local) 16, 17. Way Down East 21. The Suburban 24. Castle Square Opera co. 25.——PEOPLE'S (C. J. Schultz, mgr.): Gibson's Minstrels Carnival 4; fair house. Down Mobile 5 did better. Robinson Buckingham 18. Mahara's Minstrels 19. Weary Willie Walker 23.

VINCENNES.—BRITSCHY'S THEATRE (Frank Green, mgr.): Mrs. Le Moyne in Among Those Present 3 to small but well pleased house. Florodora 7; packed house. Wolfy Bosh co. 9-14 opened to crowded house, presenting A Prisoner of War, Heart of Kentucky, The Gay Matador, The Great Robbery, Jack Sharp, Detective, and The County Judge. Peck's Bad Boy 16. First Regiment Band Concert (local) 19. Way Down East 20. Mahaney's Wedding Day 23. Foxy Grandpa 27.

RICHMOND.—GENNETT THEATRE (Murray, mgr.): Foxy Quiller 7; fine performance; packed house. Katzenjammer Kids 12. Micky Finn 14. Lost River 16. Rose Coghlan 17. Henry Miller 19. Hunting for Hawkins 21. The Rivals 23.——PHILLIPS OPERA HOUSE (Murray, mgr.): The Hottest Coon in Dixie 3; fair house; good performance. Peck's Bad Boy 5; good house; good performance. Mahaney's Wedding Day 9. Local 21. Down Mobile 23. Down and Up 28.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank R. Stouder, mgr.): Davidson Stock co. 2-7 pleased crowded houses. Hunting for Hawkins 9 cancelled. Sally in Our Alley 10. Royal Lilliputians 11. Her Lord and Master 12. John Drew 13. The Sign of the Cross 14. Brook's Orchestra 15. Hoosier Daisy 16. Lost River 18. A Thoroughbred Tramp 19. When Reuben Comes to Town 20. The Prince of Pilsen 21.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): At the Old Cross Roads 2 cancelled. Richard Golden in Foxy Quiller 4. Our New Minister 6; fair business; strong co. Her Lord and Master 9 and Hunting for Hawkins 10 both failed to appear. The Sign of the Cross 12. A Homespun Heart 14. California (return) 15. Our New Minister (return) 17. The Prince of Pilsen 20.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): The Liberty Belles 4 to good house. Mrs. Le Moyne in Among Those Present; large and pleased audience. The Sign of the Cross 9, 10.——AUDITORIUM (Harry G. Sommers, mgr.): Lost in the Desert 2 to topheavy house. Reuben in New York 7 drew well. Sally in Our Alley 11.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, mgrs.): Wilbur Mack Stock co. 2-9 to fair business. Plays: A Prisoner of War, Jack Sharpe, Detective, The Country Judge, A Gay Bachelor, The Great Robbery, and Heart of Kentucky. Down and Up 11. Down Mobile 14. Slayton's Jubilee Singers 16. Weary Willie Walker 23. Foxy Grandpa 28.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): A Texas Steer 6; mediocre co. to good business. McCarty's Mishaps 10; fair co. to good business. Our New Minister 14. New York Day by Day 17. The Major and the Judge 18. Her Lord and Master 19. Hearts of Gold 21. Kelley's Kids 23. Bolivar's Busy Day 25.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): Stetson's U. T. C. 3 to good business. Katzenjammer Kids 5 to S. R. O.; satisfaction. Hearts of Gold 12. A Hoosier Daisy 14. Sporting Life 17. Hunting for Hawkins 20. New York Day by Day 23. The Village Fool 27.

ALEXANDRIA.—OPERA HOUSE (H. V. Otto, mgr.): Katzenjammer Kids 3; fair business pleased. The Knowles 2-7 pleased fair audiences. Mahoney's Wedding Day 6 satisfied good house. Peck's Bad Boy 9; light house; satisfactory performance. A Homespun Heart 10. Tracy, the Outlaw 13. Day by Day 15.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): At the Old Cross Roads 4; good business; excellent satisfaction. Watson's Orientals 5; large house. McCarthy's Mishaps 7; business good. A Homespun Heart 9. Our New Minister 13. Tracy, the Bandit 14.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Thomas Jefferson in Rip Van Winkle 2 to fair business. Our New Minister 3 pleased small house. Return date was booked for 10. Foxy Quiller 6, well pleased, large house. Katzenjammer Kids 7 to fine business.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Browne, mgr.): At the Old Cross Roads 3; packed house; performance good. The Katzenjammer Kids 6; good house; performance fair. Mahaney's Wedding Day 7; fair house and performance. New York Day by Day 13. Reuben in New York 14.

UNION CITY.—UNION GRAND THEATRE (H. J. Fisher, mgr.): The Knowles 2-4 to good business. Our New Minister 5; excellent satisfaction to large house. Our New Minister (return) 9 to capacity. Sporting Life 19.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): Katzenjammer Kids 4 pleased good house. A Hoosier Daisy 7 to capacity. Hearts of Gold 11. Tracy, the Outlaw 18. Old Sleuth 21. New York Day by Day 25.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): Tudor-Goodine Concert co. 7; large house; excellent performance.——MURPHY HALL (Arthur Dransfield, mgr.): F. Hopkinson Smith 4.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): Mahoney's Wedding Day 5; fair performance to good house. Peck's Bad Boy 7 pleased well filled house. A Homespun Heart 8; good performance; crowded house.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Homespun Heart 6; fair business. Dempsy's Comedians 9-11 canceled. Tracy the Bandit 23. New York Day by Day 3.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Weary Willie Walker 5 disappointed S. R. O. Mahoney's Wedding 13. Peck's Bad Boy 19. Knight and Decker's Minstrels 25.

BLOOMINGTON.—ARMORIAL THEATRE (W. M. Louden, mgr.): A Bunch of Keys 6; large business. Weary Willie Walker 10. Down and Up 12. Down Mobile 17. Homespun Hearts 20.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Our New Minister 7; large house. Sporting Life 13. Our New Minister (return) 20. Hearts of Oak March 7. Katzenjammer Kids 12.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): A Bunch of Keys 3 to large business. Mahoney's Wedding Day 10. Reuben in New York (return) 13. Down in Mobile 21.

ALBION.—HOWARD'S OPERA HOUSE (G. O. Russell, mgr.): All Baba 4 canceled. Del Sorce Dramatic co. 7; good house and satisfaction. Ideal Entertainers 23.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): Homespun Heart 5; small house; fair satisfaction. A Hoosier Daisy 17. Royal Entertainer 20, 21. Hazel Kirk 24.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): The Rivals 11; good business. Hi Henry's Minstrels 16. Eagles (local) 17.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Midnight in New York 23 failed to appear. Hazel Kirk 25.

ROCKVILLE.—OPERA HOUSE (Theodore F. Goebler, mgr.): Down and Up 5; small house. Peck's Bad Boy 12. Wormwood 20. The Secret Dispatch 24.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Peck's Bad Boy 4; good house well pleased. A Jolly American Tramp 9; fairly pleasing.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): A Hoosier Daisy 5 and Reuben in New York 10; both pleased large audiences.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Reuben in New York 9 to S. R. O. A Hoosier Daisy 19.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, mgr.): McCarthy's Mishaps 11. Homespun Hearts 13.

INDIAN TERRITORY.

SOUTH MCALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, mgr.): Slater's Madison Square Theatre co. 2-7 in Held by the Enemy. Among the Breakers, Stricken Blind, Nell Gwynn, and A Romance of the Rockies. Hunting for Hawkins 13. The Denver Express 17. Missouri Girl 21. Mahara's Minstrels 23. Uncle Josh Spruceby March 6. Thelma 9.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Bonner, mgrs.): Vendetta 2. The Three Musketeers 3. Guy Stock co. 4 to fair business. The Show Girl 4 to good business. Andrew Robinson 11. The Ward co. 12. The Missouri Girl 17.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): The Denver Express 2; good house. The Boy Tramp 3; slim audience. The Strollers 7; good patronage. Foxy Grandpa 10. Nathan Hale 12. The Fisherman's Daughter 13. Deadwood Dick 14. The Princess Chic 20. A Bashful Hero 24. Rudolph and Adolph 25.——GRAND OPERA HOUSE (Lloyd T. Dorsey, mgr.): De Muth-Brewster Concert 12; light business. The Devil's Lane (return) 11. Reaping the Harvest 18.

AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Span of Life 4; good business; excellent performance. The Darkest Hour 11. The Irish Pawnbrokers 18. The Tyranny of Tears 27.——ITEM: Manager E. O. Ellsworth was in Chicago on a business trip 8. FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Klindt and Co., mgrs.): Foxy Grandpa 3; fair house pleased. Joseph Jefferson, Jr., and William W. Jefferson in The Rivals 4; light attendance; greatly enjoyed. Henry Miller in The Taming of Helen 5; performance greatly enjoyed by fair audience. The Prince of Pilsen 7; two performances to record business. Two Married Men 8; fair house and performance. The Strollers 9. Deadwood Dick 11. The Power Behind the Throne 12. At Cozy Corners 13. Howard Kyle 14. Just Struck Town 15. Cuzco 19. David Warfield 20. Gideon's Minstrels 21. Rose Coghlan 22. The Princess Chic 24. Yon Yonson 25. King Dodo 26. The Christian 28.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Princess Chic 5 to good business; co. is not as strong as when here last season. Kyrl Bellew 6; excellent performance of A Gentleman of France to large business. Henry Miller made his first appearance before a Des Moines audience 7 in The Taming of Helen to large business. The Suburban 12. Foxy Grandpa 14. The Christian 16. Dave Warfield 19.——GRAND OPERA HOUSE (William Foster, mgr.): The Darkest Hour 5-7 to good and well pleased business. Pickings from Puck 9-11; good business and performance. The Irish Pawnbrokers 12-14. Hickman-Bessey co. 16-18. Railroad Jack 19-21. The Little Mother 23-25.

DUBUQUE.—GRAND OPERA HOUSE (William T. Beehl, mgr.): The Gay Lord Quex 5 drew well. Foxy Grandpa 6; fair house. Sky Farm 9; good attendance. The Strollers 10. Captain Jinks 12. The Power Behind the Throne 14. David Warfield 17. King Dodo 20. Shore Acres 21. Sally in Our Alley 23. David Harum 24. Yon Yonson 26. Frank Daniels March 6. Are You a Mason 7.——COATES OPERA HOUSE (Frank W. Coates, mgr.): The Fays 2-7 drew well.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): The Man With the Hoe 19.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Prince of Pilsen 5 to capacity; one of the biggest hits of season. Through the Center of the Earth 4 pleased good house. Just Struck Town 6; light business. On the Stroke of Twelve 7; fair business, matinee, light; house slight. The Power Behind the Throne 9 cancelled. A Millionaire Tramp 10. Nathan Hale 11. A Royal Slave 13. Pickings from Puck 19. The Strollers 20. Sally in Our Alley 24. Black Patti Troubadours 28. King Dodo March 10.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Prince of Pilsen 4; overflowing house pleased. The Jefferson's 5. The Rivals 5 pleased fair audience. A Millionaire 7; two performances to good business. Local Minstrels 10 to S. R. O. The Power Behind the Throne 11; fair business; audience well pleased. A Royal Slave 12. Howard Kyle 13. The Strollers 14. Pickings from Puck 17. Foxy Grandpa 18. The Princess Chic 19. At Cozy Corners 21. Rudolph and Adolph 25. Sally in Our Alley 27.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): The Gay Lord Quex 3; fine attraction; fair house. The Jeffersons in The Rivals 5; business good; performance pleased. The Span of Life 6; topheavy house. Kyrle Bellew in A Gentleman of France 7; large and enthusiastic audience. Foxy Grandpa 9; fair attendance. Just Struck Town 10. The Strollers 11. The Suburban 13. Pickings from Puck 14. Adelaide Thurston 16. David Warfield 18. The Christian 23.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Hickman-Bessey co. Jan. 26, 27. Plays: Forgiven and The Fisherman's Daughter; large business. San Toy 28; crowded and enthusiastic house. The Christian 29 pleased fine audience. Pickings from Puck 30, 31; good business. Hickman-Bessey 16. Shore Acres 11. Barbara Frietchie 12. Edwin E. Weeks co. 12. Carl Gardner 14.

CLINTON.—ECONOMIC THEATRE (Darby Brothers, mgrs.): The Gay Lord Quex 4 pleased fair business. Foxy Grandpa 5; large business; satisfactory performance. The Span of Life 7 thrilled large audience. At Cozy Corners 9; good house; pleasing performance. Captain Jinks of the Horse Marines 14. A Royal Slave 16. The Power Behind the Throne 17. King Dodo 23. Princess Chic 28.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): Sanford Dodge in The Gladiator 2; fair house and performance. A Breezy Time 5; good house; fair performance. The Irish Pawnbrokers 11. Bonnie Prince Opera co. 16. Railroad Jack 18. Nina's Comedians 23-28. A Royal Slave March 5. Peck's Bad Boy 14. All a Mistake 18. The Moonshiner's Daughter 27.

CHEROKEE.—GRAND OPERA HOUSE (M. R. Robertson, mgr.): The Span of Life Jan. 27 to good and appreciative house. The Irish Pawnbrokers 29 to full house. The Christian 3; light house; excellent satisfaction. Bonnie Prince Opera co. 4 in Olivette; fair house pleased. The Darkest Hour 12. The Prisoner of Zenda 17. A Royal Slave 25.

MARSHALLTOWN.—ODEON THEATRE (Darby Brothers, mgrs.): The Gay Lord Quex 2; fair attraction; good house. The Princess Chic 3; fine production; large business. The Span of Life 4; fair performance to poor business. Henry Miller in The Taming of Helen 6; splendid attraction; fair audience. The Darkest Hour 9. The Strollers 12. Foxy Grandpa 13.

COUNCIL BL

2:30. Perry's U. T. C. 6 to packed house; performance very good. Bill Board Aug. 15. The Lion and Unicorn. The Outcasts 16. A Hoyt's Time 17.

FORT DODGE.—HOYLAND THEATRE (Ted Mowrey, mgr.): Rosedale 29; Harvest 1; good attendance; attraction, Mr. Hyde from New York; poor performance 2; bad house. The Darkest Hour 12. Nelson Wheale 16. A Royal Slave 26.

SPENCER.—GRAND OPERA HOUSE (Tom O. Jones, mgr.): Chase-Lister Co. 5-7; good business. The Prisoner of Zenda 10. The Merchant of Daughter 24. Honor Prince Queer 25. March 12.

WATERLOO.—NEWMAN'S OPERA HOUSE (C. P. Mayo, mgr.): Lady Slavey 7; pleased large house. Quincy 11. Royal Slave 16. Irish Pawnbroker 23. Are You a Mason March 2.

NEWTON.—LESTER'S OPERA HOUSE (A. Lester, mgr.): The Irish Aristocrat 7; good house. A Breezy Time 16.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Poole, mgr.): The Breezy Regiment 7 pleased good house. A Breezy Time 16.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Poor Relation 12. Rhea Ayers 24.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, mgr.): Wandy 29; Macbeth 1; fair attendance; performance good. Bob Truesdell 2; average attendance and co. Medea 6; capacity; co. satisfactory. Ben Greene 5; large house; co. and attraction very good. Are You a Mason 7; fair; attendance large. The King of Detectives 8. The Prisoner 12. Robert Downing 11. California 14. Fair Verona 15. 16-21.——AUDITORIUM: Piano recital by Sara Soderstrom 15. RAYMOND J. LINDQUIST.

WICHITA.—CRAWFORD THEATRE (H. L. Martin, mgr.): Ben Hur 4; fair house; performance good. Mr. Bluebird did 6; good house. A Little Outcast 7; fair attendance. Robert Downing 8. Fast Express 9; fair business. Gentleman-Cole Concert co. 11. Other People's Money 12. Dorothy Vaughan co. 22-27.——AUDITORIUM: Piano recital by Sara Soderstrom 15. RAYMOND J. LINDQUIST.

WICHITA.—CRAWFORD THEATRE (H. L. Martin, mgr.): Ben Hur 4; fair house; performance good. Mr. Bluebird did 6; good house. A Little Outcast 7; fair attendance. Robert Downing 8. Fast Express 9; fair business. Gentleman-Cole Concert co. 11. Other People's Money 12. Dorothy Vaughan co. 22-27.——AUDITORIUM: Piano recital by Sara Soderstrom 15. RAYMOND J. LINDQUIST.

WELLINGTON.—WOOD'S OPERA HOUSE (H. L. Kirk, mgr.): Richard Dodge in The Gladiator March 1.——AUDITORIUM (Chester J. Humphrey, mgr.): Wilson-Pope Combination 6 failed to please large audience.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Ben Hur 4; fair business and performance. Mr. Bluebird 6 pleased good house. Northwestern Entertainment Co. 8. The Plains 12. Other People's Money 16. The Outlaw 18. 19.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Are You a Mason 3; fair house; co. good. Cyclopedia 6; good house and co. Rogers Prison Opera co. 7 pleased fine good house. Richard Carvel 8. Richard and Pringle Minstrels 12.

CHANUTE.—WILLIAMS' NEW THEATRE (G. W. Williams, mgr.): California 6; fine attraction; large audience. Ben Hur 10. 12-13. Master of Mystery 25. Pennsylvania 27. A Little Outcast March 4.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): Mr. Jolly from Joliet 2; fair house and co. Other People's Money 7; good co.; fair audience. Are You a Mason 8. Troy, the Outlaw 14.

OTTAWA.—SCHREAUCH THEATRE (S. R. Hubbard, mgr.): Local band concert 5. Are You a Mason 6; pleased performance to light audience. The Outlaw 8. Other People's Money 11.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Mr. Jolly of Joliet 4; good performance and house. The Prisoner of Zenda 12. Walter Whitside 13. Rhea Ayers 15. Dorcas 16.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): The Man's Mouth 2; small house pleased. The Missouri Girl 5; good house pleased. Robert Downing 10.

HORTON.—HIGH STREET OPERA HOUSE (Sally and Fox, mgrs.): Barlow's Minstrels 10. Troy, the Outlaw 11. Lakeside's Faust 23. The Prisoner of Zenda March 6. A Devil's Lane 7.

OSAWATOMIE.—AGNEW OPERA HOUSE (W. L. Dunaway, mgr.): Richards and Pringle's Minstrels 9; crowded house. Other People's Money 10; good house. Faust 19.

LYONS.—MORRIS OPERA HOUSE (Pellham and Hopkins, mgrs.): The Missouri Girl 2; fair co. and business. Fenton Play 16.

GREAT BEND.—WILMER'S OPERA HOUSE (J. F. Lewis, mgr.): A Little Outcast 4; full house; good performance. The Telephone Girl 16.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, mgr.): Faust 5; good house pleased.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Hi Henry's Minstrels 4; good business; fair performance. The Minister's Son 5; light business; pleasing performance. Rose Coghlan in The Second Mrs. Tanqueray 7; good business pleased. The Great Lafayette 9; fair business; good satisfaction. The Four Cohans 10 to immense house; greatest satisfaction; Jeffrey and Fitzsimmons 11. Mr. Jolly of Joliet 14.

PADUCAH.—THE KENTUCKY (James E. Bagby, mgr.): The Flints, hypnotists, 2-7; good business. Jeffries and Fitzsimmons 6; crowded house. Way Down East 9; fair business; entire satisfaction. When We Were Twenty-one 10. Mr. Jolly of Joliet 11. David Harum 12. Mrs. Bruno in Unowna 14. Creston's Band 20. Richard Carvel 21. Grace Hayward co. 22-28. Adelaide Thurston March 2. Audrey 3.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Rose Coghlan in The Second Mrs. Tanqueray 4; fair house; play and performance excellent. Howard-Dorset co. 5-7, presenting The Plunger, The Little Minister, Grit, the Newsboy, and The Professor's Troubles to good houses; co. good. Old Arkansaw 14. The Flints 15-21.

FRANKFORT.—CAPITAL THEATRE (J. R. and A. D. Blanton, mgrs.): Rose Coghlan in The Second Mrs. Tanqueray 6; small audience; strong co. The Four Cohans 9. Jeffries and Fitzsimmons 10. Mr. Jolly of Joliet 13. Creston's Band 17. Way Down East 23.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell Dye and Frank, mgrs.): Old Arkansaw 5; very ordinary; poor house. The Minister's Son 6 pleased large audience. Hi Henry's Minstrels 11. When We Were Twenty-one 14.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Rose Coghlan 5; large audience and enthusiastic. Way Down East 6; fair house. Twenty-one 7 pleased good house. Southern Stock co. in The Toreador 15. 16.

MORGANFIELD.—GRAND OPERA HOUSE (Clark and Colley, mgrs.): Howard-Dorset co. 5-7 refused to play after three was sold first; console of co. reason given.

ASHLAND.—THEATRE (Joyce and Wells, mgrs.): Ben T. Cook's Burlesque co. 4, 5, 6, 7; pleased. The Student's Son 11. Chester Stock co. 15-21.

SOMERSET.—GEM OPERA HOUSE (C. L. Trotter, mgr.): The Missouri Girl 2; well pleased; satisfactory performance. Old Arkansaw 11. Hi Henry's Minstrels 18. A Thoroughbred Tramp 24.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (C. H. Holland, mgr.): Missouri Girl 29. Vaudeville Stock co. 31. Old Arkansaw 15. Shannon County co. 22.

PARIS.—GRAND OPERA HOUSE (C. J. Peters, mgr.): When We Were Twenty-one 4. McCarthy's Mishaps 16. Weary Willie Walker 26.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Gordon Bradley, mgr.): Firefighters 4; packed house; well pleased. Royal Slave 6; good house and pleased. Ben Hur 7; good house and pleased. Ben Hur 8; fair house; pleased. Ben Hur 9; fair house; pleased. Ben Hur 10; fair house; pleased. Ben Hur 11; fair house; pleased. Ben Hur 12; fair house; pleased. Ben Hur 13; fair house; pleased. Ben Hur

[illegible] Opera House (Chris and Lena 3; one week. Ohio Theatre (C. Chamberlain's Minstrels 22. Lyric (Lubin's Colored Co. 22. Over Niagara Falls 23.

BOWER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Stowell's Sonny and Juliet 6; excellent performances to S. R. O. Chris and Lena; good business. The Oriental Troubadours 14. A Royal Slave 16. An American Gentleman 19.

NEW MEXICO.

ALBUQUERQUE.—COLUMBO HALL (O. A. Matson, mgr.): Curtis Comedy co. in Hide Tracked Jan. 31; good business; performance very poor. James Boys in Missouri 4; fair business and performance. The Telephone Girl 7 pleased full house. Olympia Opera co. 12, 14.

ROSWELL.—PATTON'S OPERA HOUSE (L. E. Patton, mgr.): Ed Redmond 5-7 in Davy Crockett, Man and Master, and Rip Van Winkle; large audiences; co. very good.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): The Telephone Girl 9. Paul Gilmore 11. Schubert Symphony Club 27.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Deacon Thompson in The Old Homestead 5; large house. Otis Skinner 6; picturesque performance of Lauzun to good audience. A Chinese Honeymoon 10, 11 to large business. Mabelle Gilman 12, 14. Charles Hawtrey 17. Robert Edeson 18.—GRAND OPERA HOUSE (C. H. Pitzsimmons, mgr.): The Road to Ruin 5-7 drew fairly. Night Bells 9-11 to usual good business. Stetson's U. T. C. 12-14. Mr. Fadden's Flats 16-18. Ten Nights in a Barroom 19-21. Brooks of Oak 23-25. The Village Parson 26-28.—LYCEUM THEATRE (C. G. Beattie, mgr.): A Celebrated Case 9-14; fair houses. A Serial Highwayman 16-21. R. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Deacon Thompson in The Old Homestead 7; theatre sold out three days in advance; star never appeared better, and his support was adequate. Over Niagara Falls 9-11; fair house. The Bonnie Brier Bush 11. Agnes Ardeck in Mlle. Louise 12. At Valley Forge 13. Two Nights in a Barroom 14. Bennett and Moulton co. 16-21.
GEORGE C. MOON.

ALBANY.—EMPIRE THEATRE (Joseph Frank, mgr.): Bostock's Animals are the attraction 9-16; attendance fair. Viola Allen in The Eternal City 17, 18. Soldiers of Fortune 21.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Nellie McHenry and her Min's co. did large business 5-7. For Love and Honor followed 9-11 to fair houses. A Boy of the Street 12-14. The Belle of New York 16-21.
CHARLES N. PHELPS.

GLOVERSVILLE.—DARLING THEATRE (Will R. Gant, mgr.): Bennett and Moulton co. 9-14 opened to packed house in The Outcast of Society. Other plays: Shipwrecked and The Duke's Daughter to good business. Over Niagara Falls 16. Human Hearts 19. Graham's Southern Specialty co. 23. The Power of the Cross 21. Minstrels (local) 28. Quincy Adams Sawyer 28. Bostock's Trained Animals 30.—KASSON OPERA HOUSE (Robert Baird, mgr.): Leaving the Loop 5 amused good audience. East Lynne 10; good business pleased. Agnes Ardeck in Mademoiselle Louise 11; light business; performance excellent. Germaine and Ford 16-21.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Loomber, mgr.): Fiddle Dee Dee 9-14 to large audiences; Satisfied Wife, Peck and His Mother-in-Law 16-18.—BAKER THEATRE (John R. Boyle, mgr.): The Village Parson 9-11; good business and attraction. Brothers Byrnes 12-14 in Night Bells to large business. Al. W. Martin's Two Nights in a Barroom 16-18. McFadden's Row of Flats 19-21.—LYCEUM THEATRE (W. R. Orenia, Jr., acting mgr.): Otis Skinner in Lauzun 11 to large business. A Chinese Honeymoon 12-14; large attendance. Robert Edeson in Soldiers of Fortune 16, 17.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Frankie Carpenter Stock co. closed week 2-7 with Conn, the Shanarum, A Romance of Vermont, Five Fly, and A Brave Girl to good attendance. Brandon Tynan in Robert Emmett 10; excellent production; large audience. Nick Carter 12 cancelled. Florence Burns' Vaudeville co. 13, J. H. Stoddart 14. Himmelein's Ideals 16-21. For Fair Virginia 23. An American Tramp 24. Ethel Barrymore 25. Uncle Josh Spruceby 28.—ITEM: Manager Heinrich Conried lectured before the students of Vassar College on "The Modern Drama" 11.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sheridan Sisters, mgrs.): Katherine Ridgeway co. 6 to large and pleased audience. Graham's Genuine Southern Specialty co. 12, 13 to good business. The Burglar 14. Carnes Stock co. 16-21. The Power of the Cross 24. The Real Widow Brown 25. Himmelein's Ideals March 2-7. Uncle Josh Spruceby 9. Miss New York, Jr., 11.—ITEM: Carlyle Sherlock, business-manager of the Town Hall Theatre, has purchased the plant and entire property of the Saratoga Bill Posting Co., which controls twenty thousand feet of billboard here and in Ballston.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Bennett-Moulton co. 2-7; highly successful week. Plays latter half week: The Outcast of Society, By the King's Command, The Country Girl, and The Dangers of New York. Frankie Stock co. 9-14 opened to packed theatre with Shotgun Ray; co. good. Other plays: From Poverty to Wealth, and Conn, the Shanghraun. Human Hearts 19. Graham's Southern Specialty co. 20, 21. The Belle of New York 23. Bostock's Animals 27, 28.

UTICA.—MAJESTIC THEATRE (R. D. Hirtzler, mgr.): Deacon Thompson in The Old Homestead 6 to 2,000 people afternoon and evening. Leaving the Loop 7 to small house; fair attraction. An American Hustler 9; packed house satisfied. Stetson's U. T. C. 11 to crowded houses. Ten Nights in a Barroom 12 to fair houses. Human Hearts 13, 14. Miss New York, Jr., 16. Over Niagara Falls 17, 18. Robert Edeson in Soldiers of Fortune 19. Viola Allen in The Eternal City 21.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Carnes Stock co. 9-14 opened to S. R. O. Plays first part of week: Knobs o' Tennessee, A Romance of Coon Hollow, and Last in Siberia. Viola Allen 16. Graham Southern Specialty co. 17. The Burglar 20. At Valley Forge 21. The Belle of New York 24. Quincy Adams Sawyer 28. Ethel Barrymore 27.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): In Convict's Stripes 5-7; business and performance good. A Boy of the Streets 9-11; fair business. Over Niagara Falls 12-14. Clara Turner 16-21.—RANDY'S OPERA HOUSE (M. Reis, mgr.): J. H. Stoddart in The Bonnie Brier Bush 12. Nancy Brown 13, 14. The Bird in the Cage 18. Viola Allen 19. Robert Edeson 20.

ONEIDA.—THE MUNROE (F. J. Preston, mgr.): Agnes Ardeck in Mademoiselle Louise 6; fair house; excellent performance. Peck's Bad Boy 9 failed to please fair house. At Valley Forge 11; pleasing performance; large audience. Miss New York, Jr., 17. Human Hearts 20. Martin's Ten Nights in a Barroom 24. Queen of the Highway 25. A Millionaire Tramp March 5. Hadfield Stock co. 16-21.

BINGHAMTON.—STONE OPERA HOUSE (J. P. R. Clark, mgr.): Jere McAuliffe Stock co. 2-7 in A Young Wife, Shamus O'Brien, Between Love and Duty, Myles Aroon, Caught in the Web, Pitfalls of New York, The Governess, and A Pool and His Money; large houses. Stetson's U. T. C. 10 to S. R. O. Quincy Adams Sawyer 12. An American Hustler 14. One of the Many 16. Peck's Bad Boy 18.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Corse Payton's Comedy co. closed 2-7 with The Law of the Land, A Dangerous Woman, and Guilty Without Crime to large business. A Thoroughbred Tramp 9; fair house and performance. Female Minstrels 10; good house; pleasing performance. Brandon Tynan in Robert Emmet 11; crowded house; excellent performance. Morrison Comedy co. 16-21.

CORNING.—OPERA HOUSE (R. C. Gano, mgr.): Bostock's Animals 5-7; fair audiences; best attraction of its kind ever here. Martin's Ten Nights in a Barroom 10 pleased good audiences. Over Niagara Falls 11 delighted large audiences. The Bonnie Brier Bush 13. Southern Specialty co. 14. James K. Hackett in The Crisis March 6.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): McAuliffe Stock co. 9-14; large business. Plays: A Young Wife, Shamus O'Brien, Between Love and Duty, Myles Aroon, Caught in the Web, Pitfalls of New York, The Man from Italy, and A Pool and His Money. Leaping the Loop 16. The Mascot (local) 18, 19. An American Hustler 20.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Graham's Southern Specialties 6 to small but pleased audience; special matinee of same 7 to charmed house. My Friend from India 9 pleased small house. At Valley Forge 14. The Burglar 16. Agnes Ardick in Mamelle Louise 19. Quincy Adams Sawyer 27. The Real Widow Brown March 6.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Yeoman of the Guard by McKnight Choir, of Elmira, 5 pleased capacity. The Burglar 7; fair house. Alaska 9 pleased good house. Human Hearts 10; good house. A Thoroughbred Tramp 11; light business. Maude Hillman 16-20. Peck's Bad Boy 21.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Barnum-Lumiere Moving Pictures 6, 7 amused packed houses. Minstrels 10 (local); S. R. O.; repeated 12 to good house. McAuliffe Stock co. 16-21. The Volunteer Organist 23. Our Jim (local) 24.—CRYPTIC THEATRE (E. B. Hirsch, mgr.): Dark.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): York State Folks 3; good business; very satisfactory. Peck's Bad Boy 4; fair house and pleased. Night Bells 6 drew and pleased well. Leaving the Loop 10. Miss New York, Jr., 12. Millard Mulhall 13. Stetson's U. T. C. 14.

GENEVA.—SMITH OPERA HOUSE (F. T. Smith, mgr.): Human Hearts 5 to S. R. O. The Village Parson 7 pleased good house. Leaving the Loop 11. Mark Finney's Comedy co. 12-14. Adams, Queen of Quakers 16. Millard Mulhall 18. Every Man 20. Ten Nights in a Barroom 21.

JAMESTOWN.—SAMUELS OPERA HOUSE (E. J. Gaskey, mgr.): Mabelle Gilman in The Member from Ky 6; S. R. O.; well received. Viola Allen (Eternal) 11 to fair business. Alaska 12. A Thoroughbred Tramp 13. Chester De Vonde co. 16-21.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, mgr.): King Dramatic co. 9-14 opened in The Cherry Pickers to large house. Imposter; Power of the Press, The Sporting Duchess, Ward of France, Feast, The Colleen, and The Fatal Card.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Robert Emmett 6; co. excellent; business large. The Village Postmaster 13. Agnes Ardeck 17. The Prevailing Price (Local) 20, 21.—EMPIRE THEATRE (Schindel, mgr.): Hadfield Stock co. 9-14.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gaskey, mgr.): Cannes Stock co. 2-7; satisfactory performances and houses. An American Hustler 10; full house and good performance. At Valley Forge 12. Edison Motion Pictures 17. Chris and Lena 19.

FREDA.—LYCEUM (M. M. Gutstadt, mgr.): Otis Skinner to Lauzun 10 pleased packed house. An American Hustler 18. Quincy Adams Sawyer 21. Everyman 23. U. T. C. 25. Alice Fisher 28. West's Minstrels 28.

WELLSVILLE.—BALDWIN THEATRE (E. W. Glanzie, local mgr.): Human Hearts 9 to fair business. The Village Parson 14. Quincy Adams Sawyer 16.

LYONS.—MEMORIAL THEATRE (Burt C. Gibson, mgr.): Peck's Bad Boy 13. Band Concert 17. Rawtelle's Dramatic co. 18-21. The Village Parson 23.

SALAMANCA.—MELENBACKER OPERA HOUSE (J. D. Melenbacker, mgr.): Vogt's Minstrels 10; excellent satisfaction to crowded house. Loop the Loop 19.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Peck's Bad Boy 6; top-heavy house. Miss New York, Jr., 11 pleased large house. Pete Baker 18. The Village Parson 24.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, mgrs.): Agnes Ardeck in Mademoiselle Louise 5; good house; well pleased. Ideal Entertainers 18.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Miss New York, Jr., 10 pleased good house. Quincy Adams Sawyer 14. Peck's Bad Boy 17. An American Hustler 18.

MEDINA.—OPERA HOUSE (Cooper and Reed, mgrs.): Rawtelle's Comedy co. 9-14 played to large houses; satisfaction. Lights of Gotham 23. Robert Mantell March 3. Pete Baker 11.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): At Valley Forge 10; good performance; S. R. O. Mademoiselle Louise 20.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): The Burglar 5; good business; performance fair.

PORT PLAIN.—PRITCHER OPERA HOUSE (Nelson Smith, mgr.): Minstrels (local) 11, 12. Chris and Lena 16. The Flaming Arrow 17.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, mgr.): Hadfield Stock co. 2-7; house packed nightly.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): The Bonnie Brier Bush 10; good business; excellent satisfaction. My Friend from India 16.

PEKIN.—YATES LYCEUM (H. E. Bell, mgr.): Human Hearts 6; good performance and business. The Village Parson 18.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, prop.): Germaine and Ford 2-7; fair business; good co. Chris and Lena 17.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Agnes Ardeck 5; fair house; well pleased. Bennett-Moulton co. 16-21.

WAVERLY.—OPERA HOUSE (J. K. Murdock, mgr.): The Burglar 10 pleased good business. An American Hustler 17.

WHITEHALL.—MUSIC HALL (H. C. Jillson, mgr.): My Friend from India 12; business and co. fair.

DUNKIRK.—NELSON'S OPERA HOUSE (F. C. Lawrence, mgr.): A Thoroughbred Tramp 14. Martin's U. T. C. 24.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): An American Hustler 6; co. good. R. Clinton Adams, magician, 10 (benefit home co.).

PERRY.—AUDITORIUM (Cole and Staunton, mgrs.): Vogel's Minstrels 6; S. R. O.; best of satisfaction. The Village Parson 13.

ONEONTA.—NEW THEATRE (Ralph P. Stoddard, mgr.): An American Hustler 12.

NORTH CAROLINA.

RALEIGH.—MONUMENTAL THEATRE (Roger Pliot, mgr.): Hunter-Moore Stock co. 9-14 in The Last Paradise, For Liberty and Love, The Golden Giant Mine, Roanoke, The New Dominion, An Innocent Sinner, Davy Crockett, and Knobs o' Tennessee; large audiences.—ACADEMY OF MUSIC (Howard Baker, mgr.): Richard and Pringle's Minstrels 14.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Payton Sisters' Comedy co. 2-7 in Utah, North Carolina Folks, Flirtation, Bound by An Oath, My Partner, and Hazel Kirk; good business and performances, Leon Herman 6; good performance to large business.

GREENSBORO.—GRAND OPERA HOUSE (H. H. Tate, mgr.): Tim Murphy in Old Innocence 12. Richards and Pringle's Minstrels 17. Louis Morrison 19. Sweet Clover 20. Gorton's Minstrels 23. The Prisoner of Zenda March 3. Sam T. Jack's Burlesques 7. Hello, Bill 9. Lois Glaser 12.

ASHEVILLE.—AUDITORIUM (W. P. Randolph, mgr.): Overture Band 6 to fair house.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Dark.

WINSTON-SALEM.—ARMORY HALL (Joseph Terry, mgr.): Bratton Comedy co. 9-11; receipts moderate; co. fair. Gretan's Minstrels 21.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Richard's and Pringle's Minstrels 12. Mabel Paige 16-21 (return).

NORTH DAKOTA.

FARGO.—THEATRE (C. P. Walker, mgr.): The Heart of Maryland 6; beautifully rendered to S. R. O. The Wrong Mr. Wright 7 pleased good business. Down by the Sea 14. Frank Daniels 17. Two Orphans 18. John Griffith in Macbeth 27. Joseph Murphy March 6. Anna Held 9. Faust 11. Where Baby Are You 13. The Burglar and the Waif 16.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Charles B. Hanford 4, 5 in Much Ado About Nothing and The Taming of the Shrew 5; good houses and pleased. The Wrong Mr. Wright 12. Kate Clayton 13. Down by the Sea 18. Frank Daniels 20. John Griffith 25.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): Charles B. Hanford 7 to S. R. O.; support excellent. Down by the Sea 13. John Griffith March 2. Burglar and Waif 9. Kathleen (local) 17.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hansmann, mgr.): The Wrong Mr. Wright 12. Dodo-Flint Concert co. 16.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): The Wrong Mr. Wright 6; good performance; crowded house.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): French Beauties Burlesque co. 4 to light house. Isabel Irving in The Crisis filled the house. Brooks Orchestra 6 pleased good house. The Evil Eye 12. The Katzenjammer Kids 14. Sporting Life 21. Shore Acres 26.—ITEMS: P. Charles Himdebert, who has been stage-manager for James Hackett five years, was transferred to the Isabel Irving Crisis co. to manage the stage. Lottie Husband was transferred from the Irving to the Hackett co.—The French Beauties Burlesque co. went to pieces here.
WILLIAM H. McGOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): The Denver Express 4 to poor business. Mildred Holland 5 to S. R. O. Ridel-Lisman Concert co. 6 failed to appear. Janice Meredith 7 to fair house. King Dramatic co. 9-14 opened to full house in The Cherry Pickers and continued to fair business in A Ward of France, Master and Man, Sapho and Shenandoah. John W. Vogel's Minstrels 18. A Texas Steer 18. Stetson's U. T. C. 19. Alaska 21. Cook-Church Stock co. 23-28. Davidson Stock co. March 2-7. At Cripple Creek 16. Brooke's Chicago Marine Band and Orchestra 11. The Middleman 13. The Minister's Son 14.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Thomas Jefferson in Rip Van Winkle 6 pleased fair houses. Human Hearts 7; satisfactory performance to large patronage. Brooke's Chicago Marine Band 8; excellent programme to fair business. Sally in Our Alley 9; large and enthusiastic attendance. John Drew in The Mummy and the Humming Bird 10; performance and business excellent. The Two Schools 11. When Knighthood Comes to Town 14. Vaudeville 16-20. Katzenjammer Kids 21.—MOUNTAIN SQUARE THEATRE (C. J. Gram, mgr.): Wormwood 5, 6; good production to light business.

(Continued on page 22.)

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THE LONDON STAGE.

Discussions, Discussions and Diversions of the London Theatregoer.

(Special Correspondence of The Mirror.)

LONDON, Jan. 31.

This has been a strangely mixed week of events and excitements. On Sunday night many were perplexed by what the gentle Desdemona called "a divided duty," for while Henry Arthur Jones was holding forth to the Playgoers' Clubbers, at the Hotel Cecil, on his usual text, "The Lack of Serious Drama," or of appreciation thereof, devout, non-church going Ibsenites were, with wild-eyed reverence, devouring their "Master's" so-called "play," soothingly entitled "When We Dead Awaken." Some theatrical writers contrived to divide their time between the Playgoers and the Ibsenites. Others devoted undivided attention to the Playgoers and did their Ibsenizing at the second (and last) performance on Monday afternoon.

On Monday there was quite a buzzing in theatrical, literary and journalistic circles concerning Jones' denunciations of those who actually dare to go to the play for amusement, and neglect or, at all events, do not sufficiently patronize what Henry Arthur calls the serious drama. Strictly between ourselves, I cannot help thinking that my brilliant friend, Jones, was for the nonce thinking of the somewhat lukewarm reception of the one or two recent serious plays of his own. But let that pass. Enough that on Monday the equally brilliant Beerbohm Tree, who never loses a chance for a speech, or a letter to the papers, took home with Jones and said that people did patronize the serious drama, meaning, of course, that they do patronize the serious drama at his theatre, His Majesty's. Tree, however, was scarcely consistent, for he went on to express his often iterated opinion, which is that, to English people, the music hall is the national pastime, taking precedence even of football. This statement, I need hardly say, is a Tree-ism rather than tru-ism. But Tree was ever a humorist and dearly loved his little joke.

Early in the week other alarms and excursions set in. In one case Sir Charles Wyndham again had a passage at arms in the law courts with the holders of his new theatre, who have, he alleges, obstructed their labors unduly and delayed his opening of the new playhouse. The case is still in a comparatively unsettled state. In the reports of the case Sir Charles was described as "the head of his profession," which is rather rough on another knight, Irving, to wit.

Next a company broke out among the humbler class of West End playgoers on learning that Managers Frank Curzon, Arthur Chudleigh, and Charles Frohman (Curzon being responsible hereto and the others only producing the plays) had resolved to reopen the renovated Criterion next Tuesday week without a gallery. Curzon, however, asserts that he has been driven to this course to make his lowest price of admission half a crown—by certain arbitrary and far-reaching restrictions of the London County Council.

Rows and ructions also occurred among the Royal Aquarium's shareholders, who met to wind up affairs. Their chief grievance was the allotment of what to many of them appeared as too large a sum to the directors and officials. Quite a dissension set in. Anon, however, comparative calm ensued, but letters broke out all over the face of the press. In the meantime the Aquarium's new owners, the Westminster Association, are briskly pulling down the old show in order to build themselves a huge hall.

There has also been a panic in a theatre, with, happily, no lives lost. Moreover, a foreign prince, the new husband of the Caroline Russell, who, when her first husband, Earl Russell, left her, went on the music hall stage, has, like Olga Nethersole's dog, run away from home and has not been heard of since. As to poor Olga's bric-à-brac dispute, "Sapho," no news, alas, has yet been heard up to the moment of mailing, although the popular actress has from time to time increased her reward, which now stands at £8.

Londoners, or, at all events, all Londoners concerned, have also been exercised as to such matters as the London County Council's still more insistent orders that every place of amusement shall have iron fire proof curtains; that the new Housing act is affecting certain of such places of amusement, and especially certain clubs as well as pubs, as our taverns are mostly called; also concerning the newly developed habit of high society dames wearing a kind of burlesque principal boy attire at certain fancy dress balls, and especially as to the awful muddle which has been made of the new act for the total suppression of music pirates. Those pirates are now more flourishing and audacious than ever, and the majority of magistrates are afraid to impose penalties and things owing to the mistakes and muddleness of the act. In the meantime march-monarch Sousa, who has again been summoned to discourse music before our crowned heads, finds his marvelous being sold for a few pence before his very eyes and under his very nose.

I regret to have to announce that my poor old friend, comedian William Elton, succumbed to cancer only a few days after arriving here from your city. Another sad event is the death of Maleta Turner, one of the brightest of young singers and instrumentalists of the many which America has sent us.

Beerbohm Tree assures me that he cannot possibly produce Dickens' Oliver Twist, as adapted by Cutcyns Carr, until he has produced the successor to the Tolstoi Resurrection play—namely, Shakespeare's Richard II. I shall not be surprised to find several of the new Dickens drama, especially Oliver Twist, bobbing up long before Tree is able to carry out his new fancy for playing Fagin. Of course, the Beerbohm Tree Oliver Twist has the ascent of Fagin (as Arthur Roberts would say), and the Cruikshank's picture drawn of that famous "fence" will be specially realized. Friend Beerbohm, who, though the play is so far ahead, is already characteristically enthusiastic about it, tells me that he is expecting Oscar Asche to make a bright Bill Sykes. So am I. But I would that Irving could have been secured to play Sykes.

Wilson Barrett, who finishes his Adelphi season to-night, will at once resume touring on Monday at Brighton. Some time ago he wrote and produced a new drama, called The Never Never Land. Some have opined that Barrett tried this piece before Israel Zangwill's tragedy, The Moment of Death, or The Never Never Land, was produced in America. But speaking from memory, I am inclined to think that Zangwill was first in the field. However, whether or no Barrett's title is but the sub-title of Zangwill's, which has just been secured by Herbert Sleath, surely this kind of clashing can be speedily put right.

And before I quite quit the numerous new stage adaptations of popular novels, I may here mention that we may ere long expect yet another dramatization of Hawthorne's powerful romance, "The Scarlet Letter," and even a play based, by permission, I presume, upon Marie Corelli's latest story, "Temporal Power." "Fancy that," as Ibsen says.

And now for Ibsen's latest and, I may as well at once say, most lunatic play; the aforesaid sweetly named, When We Dead Awaken. This was given at the Imperial Theatre by that band of enthusiasts known as the Stage Society. Its plot was—well, now, to tell you the simple, beautiful, manly, straightforward, unadulterated truth, I feel perplexed as to how to put that plot before MIRROR readers. Perhaps the best way will be for you to kindly ask the ladies (my humble service to them) to kindly withdraw for a few moments while I indicate the main points of Ibsen's woeful work. All clear? Right!

You must know then that the leading man is one, Rubeck, a Norwegian, who has won some renown as a sculptor, and that now, in middle age, he has settled down in marriage with a very young and giddy damsel named Maia. Now Maia loses no time in letting Rubeck, and the audience, know that she is disappointed in him, and that he is altogether too calm, meditative and immovable for her tastes. Rubeck retaliates with the statement that Maia is not the kind of woman he wanted at all. Presently two others appear upon the scene. One is Irene, a woman who describes herself as "her own shadow," and who is attended by a sort of keeper, a Sister of Mercy, because she has, it appears, had her reason through indignantly brooding over the fact that, when she was Rubeck's nudity male model for his piece of sculpture (called "The Resurrection Day," if you please), he regarded her only as a model and, as she soon tells him, "never touched" her.

Meeting him again, she denounces him for what she still regards as his too chaste behavior, and he, becoming somewhat moved, agrees to remedy this reminiscence.

In the meantime Maia has paired off with a wild bear hunter, and she arranges to go off with him. In fact both rearrange pairs, having, as Ibsen puts it, "awakened out of death," and "found themselves" pure to "spend a summer night together on the uplands." This design each pair appears to carry out, and then they meet for a little recrimination.

Each remounted couple is about to depart to their respective new mates when a local avalanche which has been hovering around—and there you are.

The Avenue is to reopen next Friday night under the management of Herbert Sleath and Al. H. Canby, who, untheatrically debant of all stage superstition, will then present The Adoption of Archibald.

But hold! Enough! Methinks I hear the ladies returning.

The new Savoy opera, A Princess of Kensington, having been pulled together, as I predicted, is playing to enormous business. All the pantomimes, however, barring Drury Lane's, the Hippodrome's in the West and the Britannia's and Pavilion's in the East, finish next Saturday.

The Royalty reopens to-night with A Song Little Kingdom, written by Mark Ambient.

Forbes Robertson will put on Constance Fletcher's adaptation of Kipling's story, "The Light That Failed," at the Lyric next Saturday.

Hansom and Maude have just decided to follow The Unforeseen at the Haymarket in about six weeks' time with a revival of the old Garrick-Colman comedy, The Clandest in Marriage.

GAWAIN.

THE STOCK COMPANIES.

A stock company will during the coming Summer produce comic opera at Bohmer Park, Montreal. Frank Dayton will manage the enterprise.

Mrs. Boyle, who owns the Boyle Stock company at Nashville, Tenn., will establish Summer companies in Milwaukee and in Toronto, Canada, it is said. Contracts for the former season have already been signed.

Robert Elliot recently played in the place of Melbourne McDowell at the Columbia Theatre, Brooklyn, when the latter was too ill to appear. Mr. Elliot's work was exceptionally good, and he won hosts of friends among the patrons of the house.

Victory Bateman, who is playing the leads with the Phillips Stock company at Proctor's Theatre in Montreal, was taken suddenly ill recently and could not go on with her part. The manager wired to Meta Maynard, who played the role of Glory Quayle on short notice, meeting with success.

Creston Clarke presented The Wolf at the Grand Opera House, New Orleans, recently, being supported by the Greenwall Stock company. This was the play's first presentation on any stage.

The Teck Theatre at Buffalo will be opened on March 9 by stock stars supported by the Baldwin-Melville Stock company. The second Baldwin-Melville company, now playing at New Orleans, will in the latter part of May inaugurate a Summer season of stock productions at the Lyceum Theatre, Buffalo.

George Ober, who was one of the first "stock stars" in the present revival of that excellent system, has been so successful in that line that when he terminates his engagement with Walter Perkins, in Jerome, next month he will start again on his visiting tour. With the Greenwall Stock company in New Orleans he will appear for four weeks, presenting A Temperance Town, A Contented Woman, A Midnight Bell and What Happened to Jones. Mr. Ober has also in his repertoire Why Smith Left Home and The House That Jack Built, and he has recently acquired from Frank McKee the rights to Hoyt's A Runaway Colt.

Edwin H. Curtis and Harold S. Kennedy, of the Spooner Stock company, Brooklyn, were last week elected members of the Green-Room Club.

Arthur Maitland has returned to stock, opening recently in Philadelphia in his own play, Into Darkness.

H. L. Williams has engaged for his new stock company, at Mt. Vernon, N. Y., Margaret Didton Pitt, Will S. Rising, Charles Hallock, W. T. Ellwanger, W. H. Weldon, J. S. Saphore, C. L. Baker, Charles Hillman, Fanny Marinoff, Elisabeth Morgan, and Grace Quackenbush. William Alexander has been secured as business manager, and the theatre, which has been entirely remodeled, will open on Feb. 16 with The Private Secretary.

Jane Kennart has signed as leading woman with the Boyle Stock company, at the Grand Opera House, Nashville, Tenn. She opened in The Last Word on Feb. 16.

Arthur Marks, manager of the Grand Opera House, Butte, Mont., is arranging for a permanent stock company in his theatre. Albert Swenson and Belle Hutchinson have been engaged for leads. Among others engaged are Edward Chase, George Penrose, Jack McCabe, Thomas Faversham, Brigham Pyper, Virginia Trescott, and Alice Pyper. The stage will be under the direction of J. M. Hutchinson.

A permanent stock company has been established at Grand Rapids, Mich. J. M. Wood, the manager of the New Powers in that city, is at the head of the enterprise. The company is called Colonel Wood's Players, and includes Mabel Montgomery, William Redmond, Hallett Thompson, Helen Ware, Alice Riker, Mrs. William Redmond, Marion Greycourt, Victor Morley, Riley Hatch, Mr. Fitzpatrick, Mr. Fleming, Mr. Wadsworth, and George Barr. The stage is under the direction of William Redmond. The opening occurred on Feb. 4 with The Charity Ball. Other plays underlined are The Nominee, Nancy and Co., An Enemy to the King, Under Two Flags, Secret Service, Lord and Lady Algy, and The Wife.

Ada Zell has been engaged to play Annette Donnelly in the American Stock company's revival of The Sporting Duchess.

Jane Rives last week assumed a part in A Celebrated Case with the Lyceum Stock company of Syracuse.

W. J. Deming has resigned from the Pike Stock company of Cincinnati, and will take a brief rest before opening with the Baldwin Stock company of Buffalo.

Victor Morley opened with the New Powers' Theatre Stock, Grand Rapids, Mich., Feb. 4, and scored immediately as Alec Robinson in The Charity Ball, duplicating his success as Leopold Bunyon in The Nominee the following week.

The Orpheum Theatre Stock company at Mt. Vernon, N. Y., opened yesterday (Monday) with Gillette's Private Secretary.

One hundred members of the Birge Hatavee Relief Union, No. 7, Daughters of the Confederacy, led by the President, Mrs. Helena M. Chapin, attended the Friday matinee performance of Barbara Frietchie at the Academy Theatre last week.

Rose Watson has been cast out of the bill at the Gotham Theatre, Brooklyn, owing to a severe cold.

William C. Elsberry is now the treasurer at the Gotham Theatre, Brooklyn, replacing George Wells, who has taken charge of the box-office at the Orpheum, Brooklyn.

Charles P. Dettmar, conductor of the American Theatre orchestra, recently arranged a "National Fantasy" that was played by the orchestra between the acts of Barbara Frietchie at that house last week.

The Columbia Theatre Stock company, Brooklyn, will produce a version of Resurrection next week, and the Lyceum company, of that city, will follow with a version a week later.

Edmund Breese has been engaged to play leading business with the Elizabethan Stock company at Mrs. Osborn's Playhouse.

MUSIC NOTES.

W. P. Carleton sang a number of songs at last week's recital at the Lotos Club.

Suffering from a nervous break-down, Emma Eames on Thursday notified the Gran management that she must retire from the forces of the Metropolitan Opera House and leave the stage until she can regain her health. As a result of an attack of neuresthi Madame Eames is physically prostrated, although her voice has not been impaired, and in obedience to the orders of her physician she has determined to take a long rest. After a sojourn of five or more weeks at Newport she will sail for Italy, where she will pass the Summer at her castle near Vallambrosa.

Anna Gertrude Clark, the daughter of General William A. Clark, of New Castle, Pa., who has been studying for the comic opera stage, has announced, it is said, that she will soon make her professional debut. Miss Clark recently made a hit in an amateur presentation of Brian Boru, and has long been prominent as a singer, possessing a rich contralto voice.

Twelve weeks of grand opera have been auspiciously given at the Metropolitan Opera House. The third German tenor, Alvys Burgstaller, made his debut in Die Walkure on Thursday evening.

For the benefit of St. Andrew's Convalescent Hospital, a concert was given at Delmonico's Monday, Feb. 9.

Madame Roger-Miclos, the French pianist, was heard in recital in Mendelssohn Hall, Wednesday afternoon. A large audience attended.

The Harlem Philharmonic Society gave a morning musical at the Waldorf-Astoria Thursday. Helen Wright, George Devoll, and Edwin Isham were the soloists.

The second concert of the Kaltenborn Quartette took place in Mendelssohn Hall Thursday evening.

At the Philharmonic Society's public rehearsal in Carnegie Hall Friday afternoon, the brilliant violin playing of Hugo Heermann aroused much enthusiasm.

A concert by the pupils of the German Conservatory of Music crowded Mendelssohn Hall to its capacity Friday evening.

A song recital was given by Leah Barbe, coloratura soprano, assisted by F. Archambault, baritone; H. Varnier, violinist; T. H. Marc, 'cellist, and Mrs. G. Feuardent, pianist, in Carnegie Lyceum Saturday evening. Miss Barbe was heard in five solo numbers and in two duets with F. Archambault. She is self-confident, has evidently been a careful student, and possesses a voice of liquid purity, particularly in the upper register. The recital was quite a success.

Madame Eugenie Pappenheim gave an "at home" at her new residence, "The Evelyn," 101 West Seventy-eighth Street, on Feb. 8, at which an interesting musical programme was given. The artists who participated were Edmond Varnier, violinist of H. R. H. the King of Sweden; Theo Marc, 'cello of the Lamoureux concerts of Paris; Jacques Landan, tenor; Frieda Stamler, dramatic soprano; Mrs. Emilie Schnecloch-Bunse, coloratura soprano; Charles A. Goettler, basso. Mrs. Feuardent and Miss Frankl accompanied the artists on the piano. There were more than three hundred invitations issued for the affair, and many persons prominent in society and art circles were present.

It is said that Creatore is suffering from an ear affliction that will render him unable to continue for the present to perform with his band.

Lisle Leigh made her debut as a singer most successfully at the Everett House Feb. 15, the occasion being the "at home" of Mrs. Ella Wheeler Wilcox. Miss Leigh sang "Carmena" very charmingly. Elise Belmer accompanied.

At the Metropolitan Opera House, Saturday, two notable first appearances were made. In the afternoon Burgstaller sang the title-role of Siegfried and in the evening Fritzi Scheff appeared as Marguerite in Faust. Last night M. Alvarez sang for the first time the part of Rhadames in Aida.

SAID TO THE MIRROR.

JOSEPH H. ARTHUR: "I wish THE MIRROR would say that during the present season I have not been with nor interested in The Next Door company that stranded at Johnstown, Pa., in December."

KATHRYN M. EVANS: "I must compliment A. L. Blaisdell, J. S. Speer, H. J. Jones, and J. W. Sweeney for giving to St. Mary's, Pa., and to the profession such a fine and comfortable opera house. Not only have they contributed to the comfort of the patrons, but (most wonderful of all) to the poor beings who give the performances."

WILL ST. AUBURN, Portland, Ore.: "Peck's Bad Boy (Western), owned by C. F. Brotherton, under my management, closed a season of twenty weeks at Albany, Ore., on account of bad business along the Pacific Coast. Business was good in all of the large cities visited, but the Coast country seems to have been pirated to death within the last few months. A few salaries were less than a week in arrears, which will be settled for by Mr. Brotherton."

WILLIAM C. SCHRODE: "Will THE MIRROR kindly mention that Charles S. Wilson, who calls himself Charles Schrode, of Schrode Brothers, acrobats and pantomimists, is in no way connected with the Schrode family?"

CHARLES J. PHILLIPS, manager *The Northwestern Chronicle*: "THE MIRROR is by far the premier of dramatic journals."

ADA ZELL: "I wish to state that I am not playing the part of Muriel in The Gay Lord Quex, having closed with that company on Dec. 15, Edyth Rowland taking my place."

WILLIAM MORRIS: "Referring to an item in a recent issue of THE MIRROR, I wish to say that it is not my intention to have a door cut through from my new offices, 43 West Twenty-eighth Street, to the headquarters of a music publishing house in the adjoining building. I never had such an idea and am at a loss to understand how it originated. I have always been able to manage my own business without any outside assistance and I intend to continue on the same lines when I move uptown."

JOLLY ZEB: "Kindly state that the only and original Zeb and Zarrow trio are starring in their own production of Zig-Zag Alley this season. The trio of this name mentioned recently as being with West's Minstrels have no connection with us."

GOSSIP.

Photo by Will Armstrong, Boston.

Charles Dickson—whose picture appears above—an actor well known to the theatregoer, will next season be seen as a star. He has chosen for his vehicle The Spellbinder, a comedy based upon politics, in which his peculiar talents should make him eminently successful. Mr. Dickson will close his present season in April and, though he has received several flattering offers for a ten weeks' tour in vaudeville for the Spring and Summer, it is now probable that he will go abroad on business connected with a play of which he is part author.

Annie T. Harrigan, the wife of Edward Harrigan, has given a mortgage on the Garrick Theatre property for $165,000. The theatre, as has not generally been known, has been in Mrs. Harrigan's name since the property was purchased, some thirteen years ago.

Mascagni has been decorated by King Victor Emmanuel with the title of Chevalier of the Order of Savoy.

Over two hundred members of the American Newspaper Publishers' Association will attend to-night's performance of Mr. Pickwick.

Lucy Tonge, of The Sultan of Sulu, sustained a painful injury Wednesday night which, happily, did not result as seriously as was feared. Between the acts she stepped upon a rusty nail, which penetrated her foot. Prompt attention and care, however, enabled her to appear in her part at Friday evening's performance.

Winifred Young successfully assumed the role of Capt. Arthur Donegal in Florodora at the Academy of Music on Lincoln's Birthday.

Vaughan Glaser, who has finished a twenty weeks' season with Mrs. Campbell, is resting for a few weeks before joining the Eugenie Blair company.

Jane, Bertha and Flora Shalek on Friday afternoon gave a reception to William G. Stewart, of the When Johnny Comes Marching Home company.

The Earl of Rosslyn will soon take out on the road his own company in W. Gayer Mackay's new play, The Young Miss Pettifer, which, starting in Peekskill on March 2, will tour Canada until Easter, when his lordship hopes to give the piece a New York presentation. Lord Rosslyn will play under the name of James Erskine. Beatrice Irwin, formerly of the Empire Stock company, will be his leading woman, and the supporting company will include William C. Owen, Etienne Girardot, and Charles I. Bell.

Mrs. S. A. Kennedy has recovered from a long illness and has rejoined the Casey's Troubles company, in which her husband and children are playing.

Saved from the Sea reopened under the management of Jennings and Graves to two large houses on Feb. 14.

Mrs. Edwin Arden is slowly recovering from a severe attack of grip.

The members of A Chinese Honeymoon company furnished the entertainment which followed the dinner-vanderville given by Mrs. Stuyvesant Fish last Saturday night.

The benefit performance for Thomas Evans at Wallack's Theatre Sunday night netted $2,500. Among those who gave their services were George Fuller Golden, Louis Wesley and Georgia Lawrence, Andrew Mack, Pauline Hall, Sidney De Grey, William Collier and Louise Allen, William Gould, Helen Redmond, Digby Bell, Minnie Dupree, Gus Edwards, Peter F. Dailey, John T. Kelly, and Alice Fisher and company in scenes from the first act of Mrs. Jack. Mrs. Fisher acted as announcer during the evening.

Mignon Douglas played at very brief notice the role of Janie in The Vinegar Buyer in Philadelphia last Thursday, Miss Norris, whose part it is, having been taken suddenly ill.

It is said that Edgar Selwyn, who is now with William Gillette in Sherlock Holmes, will next season be leading man with Maude Adams.

THE RESURRECTION

War Is On.

ROOM 19, BROADWAY THEATRE BUILDING.
NEW YORK, Feb. 16, 1903.

To Local Managers Throughout America:

A circular letter having been sent to local managers by two gentlemen who are "second in the field" with a dramatic version of Count Leo Tolstoi's story, "Resurrection," I beg leave to acquaint you with a few indisputable facts.

Count Leo Tolstoi gave his story, "Resurrection," "free to the world," refusing to copyright it, and, recognizing the merits of the story, I had a dramatization made for me last year by Mr. Charles W. Chase, an American author. Being an American myself, I believe in encouraging American authors, and my version of this great story will prove that we have just as able dramatists on this side of the water as they have upon the other. Long before the gentlemen (who are second in the field) made any announcement of producing a version of the play, I had invested thousands of dollars in special printing and scenery for my production. Furthermore, my play was produced before theirs was seen either in this country or in England.

One of my "Resurrection" company's opened its regular tour eight days go, two more will open on Monday next, and my version will also be produced by the best stock companies in all of the large cities, the first being at the Columbia Theatre, Brooklyn, on Monday next, with Elita Proctor Otis as "Maslova."

This is the real "original" "Resurrection," thoroughly protected by American copyright, Class D, XXC, No. 2958, Library of Congress, Washington, D. C., and I shall protect my rights against all infringements. Do not be deceived by those who imitate me, the moment they find that I have an assured success.

With all of my companies I carry an entire scenic outfit and perfect production of the play, and have engaged only the best artists obtainable for the peculiarity of the parts assigned them.

Respectfully and truly yours,
AUGUSTUS THOMAS.

THE BROOKLYN STAGE.

At the Academy Lovely Mose in The Circus played to a full audience. Mr. Barry was excellent as Clarence Hicks, and Walter D. Greene, Charles Bowser, Miss Jessie Villars, Amy Lamar, Beatrice Norwood, Charles Lane, Frederic Conger, Thomas A. Hills, Charles Collins, and others gave exceptional support. J. H. Stoddart in Rachel the Rascal Maker is the present attraction.

The Silver Slave will filed known to the Folly, where the usual assortment of silly performers is on hand this season. George Sidney Burgess, C. Jay Williams, Harry Watkins, Jean Dean, Hall, Russell and Willis Hood were in the cast. The Liberty Belles is the current bill.

The Irresistible Hattie pleased the patrons of the theatre, who enjoy a smoke with a lively burlesque and an interesting olio.

At the Grand Opera House The Liberty Belles were favorably received. The present offering is The Volunteer Organist.

Isabel Rodriguez drew large audiences to the Montauk, where she appeared in Carmen and A Country Girl.

Marie Addiff pleased the audiences at the Novelty. E. S. Sothern, as Captain Tinsley, well earned the applause he received. Edward Mackay showed ability as Hubert Darrow. Lynn Pratt was acceptable as Colonel Carew. Sylvia Bidwell was an attractive lady. Nettie Bourne, Durrett Ashton, Mrs. Gough, L. H. Judson, Christie Miller, and Master John Gough were well cast. On the Suwanee River is the present offering.

Lost in the Desert found good business at the Park, many larger audiences than usual were in evidence. The thrilling situations, with the feats of Hassan Ben Ali's Arabians, combined to make a performance that held the house throughout. Jefferson Osborne was excellent as Jack Knowles. Joseph Callahan showed considerable ability as Duncan Howells, acting with intensity and force. Frank Bane, as Abou Hassan, gave an interesting impersonation. H. E. Dixey, as Isaac, was the "Johnny on the spot" at all critical moments, and won his share of approval. Ethel Lindsay was charming as Helen Bradford. Miss Fay was pleasing to look upon as Sally Peasley. Gertrude Hart gave an amusing portrayal of Araminta Hinsford. Henry Horton, Reginald Brown, Joseph Wooten, and Adolph Knoll were adequate. The present bill is The Prize of Honor.

At the Star, Scribner's Morning Glories played to large business. HAROLD HUGH.

VAUDEVILLE.

Lola Fuller was again the feature of last week's bill. James O. Barrows and John Lancaster, capably assisted by Alice May and James Dickson, presented their sketch, The Jolly Jollier, in a delightful manner. Lewis and Ryan scored a tremendous success in their laughable skit, as did also Caulfield and Carleton, who were easily the laughing hit of the bill. Hal Stephens was capital in his imitations, and deserves credit also for his stage settings. Maud Huth quite effective, especially in the mad scene. She read her lines with intelligence and displayed a good singing voice. Sidney Toler looked well and played Laertes with much vigor. The Ghost of Charles Dade was very "preachy." Robert Elliott as the King was fair. Kate Jepson was not altogether satisfactory as the Queen. George Martin as the First Grave Digger was mildly amusing. The actors were well played by John Fenton, George Terris, and William Davis. Anna Scalfe as the Player Queen, Horace Mitchell as Horatio, George McDowell, George Raub, Augustin Glassmire, Franklyn Haines, Thomas Wilkson, Theodore Masterson, Ralph Dwight, and Bessie Collins were also in the cast. The play ran smoothly, but it was not mounted with any degree of extravagance. The graveyard setting was ludicrous. The grave was made of a covered frame that reached barely to the grave digger's knees, and the sound of the players' feet as they stepped into it spoiled whatever illusion there might have been. The audience was very appreciative, giving respectful attention and applause where it was due. The stock star for the present week is Elita Proctor Otis in Oliver Twist.

Good sized audiences prevailed at the Gotham Theatre last week, where the Elite Stock presented My Partner. David Conger gave a capital performance as Joe Saunders, his dialect being almost perfect. William Gleason proved amply funny as Major Britt, and Joseph L. Tracey sufficiently villainous as Josiah Scraggs. The Lee of Harry MacDonald and the Pusie of Emma De Castro left little to be desired, while Inez Adams was a graceful and pleasing Grace Brandon. Caroline Franklyn read her lines understandingly as Mary Braddon. Walter D. Lawrence seemed ill at ease in the role of Mathew Brandon, giving a most unsatisfactory portrayal. Walter Chester and Otto Hoffman were acceptable in their respective roles of Ned Singleton and Wellington Vidgery. A handsome first act setting deserved the hand accorded it. This week, Monte Cristo, with Darrell Vinton as a special feature in the title-role.

In Louisiana served to draw large audiences to the Lyceum Theatre last week. William C. Holden gave to the role of Joe Raleigh a reserved yet virile portrayal that was most agreeable. Emma Bell made the most of the rather thankless part of Savahna Blake. Alice Warren as Yrolo Mendoza, Helene Herbert as Mrs. Raleigh, and Maude Fletcher and Jessie West as Jessie Miller, were good. Henry P. Keane was passably good as Willard Armstrong. Charles Herbert doubled the parts of Colonel Blake and Judge Wilkins very capably. John P. Curley was very good as Nothin, his specialty receiving a hearty encore. Gus De Vere as Rastus Boone, W. D. Stone as John Raleigh and Dick Sellers, Joseph J. De Grasse as Jim Mendoza, and Robert Lansmire as Tom Perkins and Bill, were all good. The other characters were ably handled. As an additional drawing card, the Whangdoodle Quartette sang and danced themselves into instant favor with the patrons of the house, calling forth several rounds of hearty applause. This week, The Gunner's Mate.

ENGAGEMENTS.

Maurice G. Costello, for A Kentucky Feud company.
Paul Machette, for New York Day by Day.
Milton Dawson, by Max Plohn for The Telephone Girl company.

Preliminary Announcement!!

1903 — 1904

THE MISHLER CIRCUIT

New York to Pittsburg

State Street Theatre, Trenton

Opp. Post Office. Albert E. Westover, Architect (was the architect of Keith's Theatre, Phila.). The Trenton Theatre will be like Keith's, and as beautiful and as complete as any theatre in New York. Theatre 75 feet wide, 125 feet deep exclusive of the main entrance and 6 first floor anterooms. I. C. MISHLER will locate in Trenton and will manage this theatre himself.

Lyric Theatre, Allentown

COMPLETE IN EVERY PARTICULAR. Manager, H. E. WORMAN.

Academy of Music, Reading

Manager, ELMER E. RUTTER.

THE TRUTH ACADEMY OF MUSIC seats 292 more people than any other place of amusement in Reading. Standing room for 300 people. Stage 18 feet more in width, 3 feet more in depth. Curtain opening 4 feet more, height of opening 15 feet more. Auditorium ceiling 20 feet higher. ONLY THEATRE IN READING with a separate balcony and a separate gallery. Passageway entire length outside of building, both sides, 10 feet wide on each side. Has only 2 steps at front door, to 18 feet hallway, to auditorium first floor. 1,400 or more people have often been dismissed in less than 3 minutes. Summer of 1901 over $7,000 expended for all new scenery, new seats, new anterooms. The Academy of Music is always kept new. SEATS 1,420. Population (census of 1900), 78,961; with suburbs, 100,000.

Second St. Theatre, Harrisburg

A NEW THEATRE COMPLETE IN EVERY PARTICULAR.

JOHN D. MISHLER will locate in Harrisburg and will manage this theatre himself. ☞ "TIDINGS OF COMFORT AND JOY." ☜ $20,500 has been paid for the location and the deeds are recorded. The additional cost for theatre will be more than $75,000. Lot 80 feet by 147 feet.

Eleventh Avenue Opera House, Altoona

THIS THEATRE WILL BE REMODELED.

This site has been secured to also build a new theatre for next season.

GUY S. BURLEY, Manager.

Cambria Theatre, Opera House, Johnstown

CAMBRIA THEATRE WILL BE REMODELED BEFORE NEXT SEASON.

H. W. SCHERER, Manager.

"THE MISHLER'S" HAVE ARRANGED TO INVEST MORE THAN $200,000 IN THEATRES THIS YEAR.

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in W. L. Roberts' Colonial Drama

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GEO. F. HAYES, Business Manager.

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MABEL MONTGOMERY

Leading Woman. Powers' Theatre Stock, Grand Rapids, Mich.

The Charity Ball.—Mabel Montgomery, the leading woman, who played the role of Ann Cruger, will, unless all signs fail, become a prime favorite with local theatregoers. She is a handsome woman, she has an engaging stage presence, and her methods are quiet, simple and telling.

Her work last night had no rough places in it. It was smooth, even and well balanced. She is also blessed with a well modulated voice of an expressive musical quality, which gave a peculiar interest to her lines. It was very evident that Miss Montgomery by no means exhausted her resources as an actress last night, and some excellent things may confidently be expected during the engagement of the company here.—HERALD, Grand Rapids, Mich.

Florence Hamilton

Leading Woman.

Miss Florence Hamilton in the leading part was well received by the audience. Her ability as an actress is acknowledged by all, and whose beauty of face and form attracts the widest attention. Miss Hamilton's costumes are creations of the dressmaker's art, and will set the style wherever they are seen.—*New Haven Register.*

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Dave Marion having sold all his rights in the above production to the undersigned.

Any infringement upon the above title or play will be prosecuted to the fullest extent of the law.

ALF T. WILTON,

MEAGHER AND ZARDER, Worcester, Mass.
SOUTHGATE AND SOUTHGATE, Feb. 14, 1903.
Attorneys, Worcester, Mass.

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WANTED, First class attractions for March and April. New Opera House, Logan, Ohio. F. A. KOPPE, Mgr.

Mr. Frederick Kerr

having concluded his engagement with Mrs. Patrick Campbell, is at liberty.

Mr. Kerr as Col. Schwartze in Magda, and as Antony Tanqueray.

And yet, notwithstanding all this, it was Frederick Kerr, that fine actor who is by far the best leading man on the stage to-day, who captured the hearts of the honors in Magda, and a very considerable share of them in The Second Mrs. Tanqueray. His Colonel Schwartze was a superb work of art in make-up, in gesture, in movement, in voice, in facial expression, and in intelligence. Indeed, so powerful was the presentation that it quite transformed the meaning of Sudermann's play, so that, instead of being revolted by the old tyrant (as Sudermann intended him to seem) we could not help pitying and sympathizing with the unhappy father. Beside, that terrible though defeated figure Magda seemed almost cruel. As Tanqueray, too, Mr. Kerr's work was extremely strong and significant. He was more than a foil for Mrs. Campbell; he cast a light upon her without which she would have always been less radiant.—CHICAGO JOURNAL, Jan. 20, 1903.

Mr. Kerr's permanent address for mail or cable is care of NORMAN'S, 1404 Broadway, N. Y.

Second Successful Season.

W. B. Patton

THE PECULIAR COMEDIAN,

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THE MINISTER'S SON.

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Light Comedian. Lyric Tenor.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS (Gus. Hartley): Elizabeth, N. J., Feb. 16-18, Wilmington, Del., 19-21, Philadelphia, Pa., 22-28.

A BUSY TIME (Eastern: Merle H. Norton, prop.): Glen Campbell, Pa., Feb. 17. Hastings 19, Gallitzin 20.

A BUSY TIME (Middle: Merle H. Norton, prop.): Frederick, Ia., Feb. 18, Keosauqua 19.

A BUNCH OF KEYS (Gus Bothner, mgr.): Circleville, O., Feb. 17, Parkersburg, W. Va., 18, New Martinsville 19, Mannington 20, Fairmount 21, Charleston 23, Weston 24, Grafton 25, Washington, Pa., 26.

A DESPERATE CHANCE (J. M. Mittenthal, mgr.): New York city Feb. 16-21, Providence, R. I., 23-25, Boston, Mass., March 1-7.

A DESPERATE CHANCE: North Baltimore, O., Feb. 17, Kenton 18, Delphos 19, Lima 20, Mansfield 21, Millersburg 23, Warren 24, Painesville, O., 25, Salamanca 27.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Akron, O., Feb. 16-21, Hiverton, Wis., 23-28, Chicago, O., March 2-4.

A GAMBLER'S DAUGHTER (Western: R. L. Cowan, mgr.): Salt Lake, U., Feb. 16-18, Park City 19, Ogden 20, Logan 21, Pocatello, Ida., 23, Lewiston 24, Spokane, Wash., 25, Ellensburg 26, Seattle 27, Tacoma 28.

A GAMBLER'S DAUGHTER (Eastern: R. L. Cowan, mgr.): Elizabeth, N. J., Feb. 16-21, Princeton 23, New Brunswick 24, Perth Amboy 25, Rahway 26, Plainfield 27, Elizabeth 28.

A HIDDEN CRIME (Horace Bradford, mgr.): Tiffin, Ohio, Feb. 16-18, Canton, N. Y., 19-21, Ashtabula, Ohio, 23-25.

A HOOSIER DAISY (Sandy Clifton: C. H. Hilton, mgr.): Dennison, Ind., Feb. 17, Odon 18, Mt. Vernon 19, Princeton 20, Evansville 21, Henderson, Ky., 22, Madisonville 23, Hopkinsville 24, Nashville, Tenn., 25, Lebanon 26, Gallatin 27, Hartsville 28.

A HOT OLD TIME (Gus Hill, mgr.): Lowell, Mass., Feb. 16-18, Exeter 19-21.

A LITTLE OUTCAST (Eastern: E. J. Carpenter's: Gen. Phillips, mgr.): Derry, Ohio, Feb. 17, Greensburg 18, Connellsville 19, Uniontown 20, Cumberland, Md., 21, Keyser, W. Va., 23, Martinsburg 24, Shepherdstown 25, Charlestown 26, Leesburg 27, Alexandria 28.

A MILLIONAIRE TRAMP (Eastern): Philadelphia, Pa., Feb. 16-28.

A MONTANA OUTLAW: Hamilton, Can., Feb. 17, St. Catharines 18, Stratford 19, London 20, Brantford 21, Galt 23, Guelph 24, Hamilton 25, Toronto 26-28.

A POOR RELATION (Will H. Miller, mgr.): St. Paul, Minn., Feb. 16-18, Minneapolis 19-21, Winona 23, Rochester 24, Austin 25, Mason City, Ia., 26, Waterloo 27, Cedar Rapids 28.

A ROYAL SLAVE (E. J. Berry: Cecil Spooner, mgr.): Hammond, Ind., Feb. 17, Lawrenceburg 18, Connersville 19, Richmond 20, Piqua, O., 21, Lancaster 23, Circleville 24, Chillicothe 25, Portsmouth 26, Ironton 27, Huntington, W. Va., 28.

A SCRAP OF PAPER (Gus Hill's: C. V. Prentiss, mgr.): Lima, O., Feb. 16, Wapakoneta 17, Celina 18, Greenville 19, Piqua 20, Troy 21, Lancaster 23, Logan 24, Athens 25, Middleport 26, Pomeroy 27, Gallipolis 28.

A ROYAL SLAVE (E. J. Berry: Cecil Spooner, mgr.): Hammond, Ind., Feb. 17, Lawrenceburg 18, Connersville 19, Richmond 20, Piqua, O., 21, Lancaster 23, Circleville 24, Chillicothe 25, Portsmouth 26, Ironton 27, Huntington, W. Va., 28.

A TRIP TO CHINATOWN (Gus Hill's: C. V. Prentiss, mgr.): Wheeling, W. Va., Feb. 16-18, Steubenville, O., 19, Akron 20, Cleveland 21, Toledo 22, Detroit 23-28.

A TRIP TO THE JUNGLES (H. D. Collins, mgr.): Pomeroy, O., Feb. 17, Gallipolis 18, Portsmouth 19, Huntington, W. Va., 20.

A TRIP TO TEXAS: Fort Worth, Tex., Feb. 16, Waco 17, Austin 18, Houston 19-21, Galveston 22, Beaumont 23, Orange 24, Little Rock 25.

A TRUE HEARTED TRAMP (Eastern: Henry Wallack, mgr.): Lima, O., Feb. 17, Ft. Wayne, Ind., 18, Wabash 19, Kokomo 20, Logansport 21, Lafayette 23, Crawfordsville 24, Terre Haute 25, Vincennes 26, Washington 27, Jasper 28.

A TRIP TO THE PACIFIC (Harry Clay Blaney, mgr.): Bristol, R. I., Feb. 16-21.

ALASKA (Lincoln J. Carter's): Youngstown, O., Feb. 17, Akron 18, Canton 19, Alliance 20, East Liverpool 21, Wheeling, W. Va., 22-25, Wheeling, Ohio, 26, Steubenville 27, Wheeling, W. Va., 28.

ALASKAN, THE (Quinlan and Thall, mgrs.): San Antonio, Tex., Feb. 16-21.

ALL A MISTAKE (Harry Le Fevre, mgr.): Lima, O., Feb. 17, Findlay 18, Akron 19, Marysville 21, Springfield 22, Xenia 23, Hamilton 24.

ALPHONSE AND GASTON (Gus Hill's: Jos. P. Vincent, mgr.): Rochester, Minn., Feb. 16-21, St. Louis, Mo., 22-28.

AN AMERICAN GENTLEMAN (Carl Sedley, mgr.): Atlantic City, N. J., Feb. 17, Asbury Park 18, Long Branch 19, Newton 20, Passaic 21, Fall River, Mass., 22-28.

AN AMERICAN HUSTLER (Geo. F. Hall: Gay Brothers, mgrs.): Waverly, N. Y., Feb. 17, Ithaca 18, Auburn, Weedsport, N. Y., 19, Corning 20, Dansville, N. Y., 21, Perry 22, Wellsville 23.

ARE YOU A MASON (C. H. Gross, mgr.): Kansas City, Mo., Feb. 16-21.

ARE YOU A MASON (C. H. Gross, mgr.): Charlotte, N. C., Feb. 17, Atlanta, Ga., 18, 19, Augusta 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 24.

ARIZONA (Gus Le Roste and M. J. Raymond, mgrs.): Athens, Ga., Feb. 17, Knoxville, Tenn., 21, Chattanooga 22, Birmingham, Ala., 23, Montgomery 24, Selma 25, Mobile 27, Meridian, Miss., 28.

AT CRIPPLE CREEK: Richmond, Va., Feb. 16-21.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Milwaukee, Wis., Feb. 16-21, St. Paul, Minn., 22-28, Minneapolis March 1-7.

AUDREY (Lisker and Co., mgrs.): Baltimore, Md., Feb. 16-21.

BALDWIN-MELVILLE (W. J. Baldwin, mgr.): New Orleans, La., Sept. 14—indefinite.

BANDIT AND CATTLE KING (Wallick's: W. H. Priest, mgr.): Joliet, Ill., Feb. 17, Rock Island 18, Davenport, Ia., 19, St. Joseph, Mo., 20, 21, Kansas City 22-28, St. Louis March 1-7.

BARTHOLOMEW, MYRTLE: New Haven, Conn., Feb. 17, Hartford 18, Springfield 19, Worcester 20, North Adams 24, Poughkeepsie, N. Y., 25, Albany 26, Glens Falls 27, Troy 28.

BATES, BLANCHE (The Darling of the Gods: David Belasco, mgr.): New York city Dec. 2—indefinite.

BAUMAN, EVELYN (Lisker and Co., mgrs.): Pittsburg, Pa., Feb. 16-21, Chicago, Ill., 23-March 7.

BEAU BRUMMEL: New Orleans, La., Feb. 16-21, Atlanta, Ga., March 2-7.

BINGHAM, AMELIA (The Frisky Mrs. Johnson): New York city Feb. 9—indefinite.

BLAIR, EUGENIE (Zaza: Henry Greenhill, mgr.): Montreal, Can., Feb. 16-21, Ottawa 23, 24, Kingston 25, Hamilton 26, Woodstock 27, London 28.

BLANEY STOCK: Newark, N. J.—indefinite.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BRUNE, MRS.: Paducah, Ky., Feb. 18, Memphis, Tenn., 20, 21.

BURGESS, NELL (The County Fair): Fall River, Mass., Feb. 17, Lawrence 23.

CAMPBELL, BOYD PATRICK: Montreal, Can., Feb. 16-21, Toronto, Ont., 23-28.

CAPTAIN DIER OF THE HORSE MARINES (F. J. Connady, mgr.): Aurora, Ill., Feb. 17, Joliet 18, Kenosha, Wis., 19, Pond du Lac 20, Oshkosh 21, Minneapolis, Minn., 22-28, St. Paul 29-28.

CARTER, MRS. LESLIE (Du Barry: David Belasco, mgr.): Philadelphia, Pa., Feb. 9-21.

CHARLES TROUBLES (Kennedy and Gray, mgrs.): Mobile, Ala., Feb. 17.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Jeannette, Pa., Feb. 17, Irwin 18, Monongahela 19, Connellsburg 20, Charleroi 21, Mt. Pleasant 23, Mt. Pleasant 24, Latrobe 25, South Fort 26, Windber 27, Somerset 28.

CLARKE, HARRY CORSON: San Francisco, Cal., Feb. 9—indefinite.

CLAYTON, KATE: Creighton, Minn., Feb. 17, Fargo, N. D., 18, Billings, Mont., 20, Bozeman 21, Anaconda 23, Butte 24, 25, Great Falls 26, Helena 27, Missoula 28.

COCHLAN, GERTRUDE: Mobile, Ala., Feb. 16, 17.

COGHLAN, ROSE (Hugh Grady, mgr.): Richmond, Ind., Feb. 17, Piqua, O., 18, Lafayette, Ind., 19, Bloomington, Ill., 20, Galesburg 21, Davenport, Ia., Rock Island, Ill., 23, Cedar Rapids, Ia., 24, Des Moines 25, Omaha, Neb., 26, Sioux City, Ia., 27, Kansas City, Mo., March 1.

COHANS, THE FOUR (Fred Niblo, mgr.): Greenville, Miss., Feb. 17, Vicksburg 18, Jackson 19, Natchez 20, Baton Rouge, La., 21.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Brooklyn, N. Y.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CORBAYON (Louis A. Imhaus, mgr.): Olympia, Wash., Feb. 17, Hoquiam 19, Aberdeen 19, Everett 21, Seattle 22-28.

CRANE, W. H. (David Belasco): Boston, Mass., Feb. 16-21.

DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 25—indefinite.

DAVID HARUM (E. G. Davidson, mgr.): Streator, Ill., Feb. 20, Faribault, Minn., 27, Pond du Lac, Wis., March 6.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE TOURNEY, MME. ELSIE (Edw. G. Hinshaugh, mgr.): Bushnell, Ill., Feb. 16, 17.

DEVIL'S LANE (Jas. T. Green, mgr.): Creston, Ia., Feb. 17, Shenandoah 18, Onawa 20, Missouri Valley 21.

DODGE, SANFORD (Harry L. Dixon, mgr.): Pelham, Neb., Feb. 16, Exeter 17.

DOWNTILLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOTY, ELSIE (The Man in the Red Suit): Jan. 5—indefinite.

DOWN AND UP (Gideon Bros.: E. H. Whitte, mgr.): Eureka, Kan., Feb. 17, Independence 18, Coffeyville 19, Aurora 20, Springfield, Mo., 21, Ottumwa, Ia., 23, Burlington 24, Monmouth, Ill., 25, Galesburg 26, Kewanee 27, Aledo 28.

DOWN BY THE SEA (Gus Hill, mgr.): Worcester, Mass., Feb. 16-18, Providence, R. I., 19-21, Boston 23-28.

DOWN BY THE SEA (Gus Hill, mgr.): Lowell, Mass., Feb. 16-18, Lawrence 19-21, Haverhill 23, Newburyport 24, Salem 25, Lynn 26, Gloucester 27, Lynn 28.

DOYLE, JOSEPH (Lincoln J. Carter's): Providence, R. I., Feb. 16-18, Fall River, Mass., 19-21, Lowell 23, Lawrence 24, Haverhill 25, Gloucester 26, Lynn 27, Salem 28.

DREW, JOHN: St. Louis, Mo., Feb. 16-21, Chicago, Ill., 23-March 7.

EAST LYNNE (Harry Hamm: Frank Bert, mgr.): New York city Feb. 9—indefinite.

EDISON, MORRIS (Edison Stock Co., mgrs.): Hartford, Conn., Feb. 16-21, Springfield, Mass., 23-28, Worcester 24, Utica 25, Troy 26, Albany 27, Philadelphia, Pa., 28.

EIGHT BELLS: Dublin, N. Y., Feb. 16-21.

ELITE STOCK (F. H. Bertholdi, mgr.): Brooklyn, N. Y.—indefinite.

EMPIRE THEATRE STOCK: New York city Jan. 19—indefinite.

FAUST (Irving J. Wilde's): Hagerstown, Md., Feb. 17, Waynesboro 18, Mt. Pleasant, Pa., 19.

FAVERSHAM, WM.: Salem, Mass., Feb. 17.

FAWCETT STOCK (L. W. Scott, mgr.): Baltimore, Md.—indefinite.

FISCHER STOCK (Old Point): Minneapolis, Minn.—indefinite.

FISHSCAPE KING, (Ollie Mack, mgr.): Fort Smith, Ark., Feb. 17, Clarksville, Ark., 18, Fayetteville 19, Siloam Springs 20, Gentry 21, Rogers 23, Bentonville 24, Gravette 25, Gentry 26, Siloam Springs 27, Fayetteville 28.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISHER, MAY: New York city Nov. 10-Feb. 28.

FORBES, MARY ELIZABETH (Barbara Frietchie: Lincoln Carter, mgr.): Kansas City, Mo., Feb. 15-21, Omaha, Neb., 22-28, Audubon, Ia., 24, Tipton 27, Trinidad, Col., March 2.

FORBUSH STOCK: Boston, Mass.—indefinite.

FRAWLEY, MAUDE (Grace Noll and Daniel Frawley, mgrs.): Los Angeles, Cal.—indefinite.

GAIETY THEATRE STOCK (Chas. Vandit, mgr.): Cincinnati, O.—indefinite.

GENTLEMAN JOE (Bert H. Walt): Richmond, Va., Feb. 16-18, Lynchburg 19, Harvard Navy 19, Newport News 20, Norfolk 21, Portsmouth 23, Petersburg 24, Richmond 25, 26.

GILLETTE, CLARA (Cecil Spooner, prop.): W. A. Brady, mgr.): Kansas City, Mo., Feb. 16-21, Omaha, Neb., 22-24, Lincoln 25, Topeka, Kan., 26, Leavenworth 27, Atchison 28.

GILLETTE, WILLIAM (The Private Secretary): Kansas City, Mo., Feb. 16-21, Omaha, Neb., 22-24, Lincoln 25, Topeka, Kan., 26, Leavenworth 27, Atchison 28.

GILMORE, PAUL (The Master of Ivanyi: Theodore Kremer, mgr.): Lawrence, Kan., Feb. 17, Leavenworth 18, St. Joseph, Mo., 19, Kansas City 20-28, Sedalia, Mo., March 1.

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GRAND AVENUE STOCK: Philadelphia, Pa.—indefinite.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 31—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): David A. Wels, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

GRIFFITH, JOHN (Macbeth: Alden Benedict, mgr.): A. H. Bowles, mgr.): Mankato, Minn., Feb. 17, Northfield 18, St. Cloud 19, Fergus Falls 20, Wahpeton, N. D., 21.

GRIFFITH, JOHN (Macbeth): Mankato, Minn., Feb. 17, Northfield 18, St. Cloud 19, Fergus Falls 20, Wahpeton, N. D., 21.

HACKETT, JAS. K. (The Crisis): Chicago, Ill., Feb. 8-21.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Wallace, Ida., Feb. 17, Spokane, Wash., 18, Colfax 19, Walla Walla 21, North Yakima 23, Ellensburg 24, Seattle 25-28.

HANS HANSON (Gus. C. McAlpin): Monroe, La., Feb. 17, Natchez, Miss., 18, Fort Gibson 19, Vicksburg 20, Jackson 21.

HAPPY HOOLIGAN (Gus Hill's: Greenwall, Tex., Feb. 17, Sherman 18, Denison 19, Greenville 20, Dallas 21, Shreveport, La., 22, Waco, Tex., 23, Austin 24, San Antonio 25, Houston 26, Galveston 27, Beaumont 28.

HAWTREY, CHARLES: Syracuse, N. Y., Feb. 17, Rochester 18, Buffalo 19-21, Cleveland, O., 22-28.

HEARTS ADRIFT: Springfield, Mass., Feb. 16-18, Hartford, Conn., 19, Bridgeport 20, 21, Boston, Mass., 23, Providence, R. I., March 2.

HEARTS OF GOLD (Edward F. Evans, mgr.): Hampton, Feb. 17, Milford 18.

HEARTS OF OAK (Wm. B. Gross, mgr.): Meriden, Conn., Feb. 17, 18, Waterbury 19, Holyoke, Mass., 20, Springfield 21, 22-28, Rochester 24-28.

HELLO, HILL (Gardner and Kellogg, mgrs.): Jacksonville, Fla., Feb. 17, Albany 18, Brunswick 19, Jacksonville, Fla., 20, Tampa 21, St. Augustine 23, Gainesville, Ga., 24, Charleston, S. C., 25, Augusta, Ga., 26, Columbia, S. C., 27, Asheville, N. C., 28, Spartanburg, S. C., 27, Asheville, N. C., 28.

HERMAN, CHARLES D. (Arthur F. Ward, mgr.): Beaumont, Tex., Feb. 18, 19, Galveston 20, 21, Houston 22, 23, Austin 24, 25, San Antonio 27, 28.

HUMAN HEARTS (Southern: Harry Pennypacker, mgr.): Toledo, O., Feb. 15-18, Grand Rapids, Mich., 19-21, Kalamazoo, 23, Chicago, Ill., March 1-7.

HUNTING FOR HAWKINS (Western: Wm. Gray, mgr.): Walla City, Kan., Feb. 17, Pittsburg 18, Fort Scott 19, Nevada, Mo., 20, Sedalia 21, Topeka, Kan., 22, St. Joseph, Mo., 24, 25, Chillicothe 26, Moberly 27, Louisiana 28.

IN CONVICT STRIPES (Bert St. John, mgr.): Worcester, Mass., Feb. 16-21.

INDIANA POLIS (Semon-Price: Wm. N. Smith, mgr.): Maywood, Ill., Feb. 18, Walnut 20, Peru 22, Rensselaer 23, Fulton 27, Morrison 28.

IN OLD KENTUCKY: New York city Feb. 16-21.

IRVING, ISABEL (The Crisis): Jan. 19, Hackett, mgr.): Bryan, O., Feb. 17, Alliance 18, Meadville, Pa., 19, Kane 20, Oil City 21, New Castle, Pa., 22, Canton, O., 23, Beaver Falls, Pa., 24, Butler 25, Brownsville 26, Uniontown 27, Warren 28.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

I WANT MY WIFE TO WINNSOURI (Eastern: Geo. Elliot, mgr.): Frank Gamble, mgr.): Fall River, Mass., Feb. 16-18, Providence, R. I., 19-21, Philadelphia, Pa., March 2-7.

I WANT MY WIFE TO WINNSOURI (Western: Geo. Elliot, mgr.): Frank Gamble, mgr.): Newton, Kan., Feb. 17, Wichita 18, Pittsburg 19, Lamar, Mo., 20, Galena, Kan., 21, Joplin, Mo., 23, Webb City 24, Carthage 25, Lexington 26.

JAMES, LOUIS, AND FREDERICK WARDE (Wm. Eckels and Konyer, mgrs.): Portland, Ore., Feb. 16-18, Tacoma, Wash., 19, Seattle 19-21, Spokane 22, 23, Walla Walla 24, Butte, Mont., 25-28.

JANICE MEREDITH (Wm. Russell and Rose Stahl: E. Greenburg, mgr.): Jersey City, N. J., Feb. 16-21, Louisville, Ky., March 2-7.

JEFFERSON, JOS., JR., AND WM. W. (The Rivals: Henry P. Greene, mgr.): Galion, O., Feb. 17, Ashtabula 18, Sandusky 19, Tiffin 20, Shelby 21, Findlay 23, Bellefontaine 24, Anderson, Ind., 25, Middletown, O., 26, Springfield 27, Richmond, Ind., 28.

JEFFERSON, THOS. (Rip Van Winkle: Chas. B. Jefferson, mgr.): New Martinsville, W. Va., Feb. 17, Morgantown 18, Uniontown, Pa., 19, Greensburg 20, Youngstown, O., 21.

JEROME (Walter N. Perkins): Lewiston, Me., Feb. 17, Waterville 18, Bangor 19, 20, Bath 21, Portland 23, 24, Lawrence, Mass., 25, Salem 27, Fall River 28.

JESSE JAMES (Fred Gebhar, mgr.): Lancaster, Md., Feb. 17, Frostburg 18, Connellsville, Pa., 19, Cleveland 20.

JIM BLUDSO: New York city Jan. 5—indefinite.

JUST STRUCK TOWN (Gus Walters): Princeton, Ill., Feb. 17, Kewanee 18, Monmouth 19, Pontiac 20, Bloomington 21, Springfield 22.

KENDAL, EZRA (Lisker and Co., mgrs.): Philadelphia, Pa., Feb. 9-21.

KIDDER, KATHERYN: Mobile, Ala., Feb. 18.

KIDNAPPED IN NEW YORK (Barney Gilmore: Harry Montgomery, mgr.): Chicago, Ill., Feb. 15-28, St. Louis, Mo., March 1-7.

LANGTRY, MRS.: Washington, D. C., Feb. 16-21, Baltimore, Md., 23-28, Detroit, Mich., March 2-7.

LE MOYNE, MRS. (Among Those Present): Lancaster, Pa., Feb. 17, Wilmington, Del., 18.

LEWIS, HORACE (A Poor Relation: Fred G. Berger, mgr.): St. Paul, Minn., Feb. 15-18, Minneapolis 19-21.

LORD STRATHMORE (David J. Truitel, mgr.): Seattle, Wash., Feb. 17, 18, Tacoma 19, Portland, Ore., 20, 21, Salem 23, Roseburg 24, Sacramento, Cal., 25.

LOST IN THE DESERT (Gus Hill's: W. B. Moore, mgr.): Boston, Mass., Feb. 16-21.

LOST RIVER: Marion, Ind., Feb. 20.

LOVERS' LANE (Western): San Francisco, Cal., Feb. 16-21.

McCARTHY'S MISHAPS: Lexington, Ky., Feb. 18, Knoxville, Tenn., 20, Birmingham, Ala., 21.

McFADDEN'S ROW OF FLATS (Tom H. Henry, mgr.): Syracuse, N. Y., Feb. 16-18, Rochester 19-21, Pittsburg, Pa., 23-28, Washington, D. C., March 2-7.

MACK, ANDREW (The Bold Bogar Boy): New York city Feb. 9-21.

MALONEY'S WEDDING DAY (Gus. L. McCabe: Gus. A. Trayer, mgr.): Martinsville, Ind., Feb. 16, Spencer 19, Bloomfield 20, Bedford 21, Brownstown 23, Seymour 24, Columbus 25, Greensburg 26, Connersville 27, Centerville 28.

MAN FROM MEXICO (Harry Corson Clarke): Baltimore, Md., Feb. 16-21.

MANNERING, MARY (Frank Sidlon, mgr.): Boston, Mass., Feb. 16-21.

MANSFIELD, RICHARD: Philadelphia, Pa., Feb. 16-21.

MARTELL, ROBERT B. (E. S. Barker, mgr.): Cumberland, Md., Feb. 17, Hagerstown 18, Martinsburg, W. Va., 19, Winchester, Va., 20, Harrisonburg 21, Staunton 23, Lexington 24, Roanoke 25, Bristol, Tenn., 26, Johnson City 27, Knoxville 28.

MAYO, EDNA (The Girl I Left Behind Me: Chas. Frohman, mgr.): Cincinnati, O., Feb. 16-21.

MELVILLE, EMILIE (Frohman's): Cincinnati, O., Feb. 16-21.

MICHAEL STROGOFF (Dyer and Wilson: Chas. F. Dyer, mgr.): Gardner, Mass., Feb. 17, Hinsdale, N. H., 18, Westminster, Vt., 19, Bellows Falls 20, Brattleboro 21, Greenfield, Mass., 23, Athol 24, Gardner 25, Webster 26, Southbridge 27, Dudley 28.

MILLER, LOUIS (Lincoln J. Carter's): Lima, O., Feb. 17, Findlay 18, Bucyrus 19, Mansfield 20, Akron 21, Wheeling, W. Va., 22-25, Steubenville, O., 26, Cambridge 27, Zanesville 28.

MILLER, HENRY (The Only Way: Chas. F. Rich, mgr.): Chicago, Ill., Feb. 15-21, Hammond, Ind., 23, Piqua, O., 24, Lancaster 25, Logan 26, Athens 27, Pomeroy 28.

MONTROSE, LOUIS: Greenville, S. C., Feb. 17, Charleston, S. C., 18, Columbia 19, Raleigh 20, Portsmouth, Va., 21.

MOTHER, LILLIAN: Tonto, Kan., Feb. 16-21.

MUSE, VIRGIE (Gideon Gay Fisher, mgr.): Charleston, S. C., March 2-14.

MR. JOLLY OF ARCHER (Edward Garvie: Southwest Circuit, mgrs.): Charleston, W. Va., Feb. 17, Gallipolis, O., 18, Middleport 19, Pomeroy 20, Parkersburg 21, Marietta 23, Cambridge 24, Zanesville 25, Lancaster 26, Circleville 27, Portsmouth 28.

MUNSEL, JERRY: Minneapolis, Minn., Feb. 15-21.

MURRAY AND MACK (A Night on Broadway: Otto Hauk, mgr.): Hamilton, Can., Feb. 17, North Adams, Mass., 18, Bennington 19, Hudson 20, 21, Wells River, Vt., 23, Barre 24, Montpelier 25, Burlington 26, Rouses Point, N. Y., 27, Malone 28.

MY FRIEND FROM ARKANSAS (Rich. Sherman, mgr.): Wheeling, W. Va., Feb. 17, Mt. Sterling 18, Cincinnati 19, New Lexington 21, Chillicothe 23, Logan 24, Athens 25, Middleport 26, Pomeroy 27, Gallipolis 28.

MY FRIEND FROM INDIA (Western): Davenport, Wash., Feb. 17, Spokane 22.

MY PARTNER: St. Paul, Minn., Feb. 15-21.

NEILL-FRAWLEY (Leigh D. Brackett, mgr.): Manila, P. I.—indefinite.

NEILL STOCK (Gus. L. Bates, mgr.): Portland, Ore., Sept. 1—indefinite.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NEW YORK DAY BY DAY (S. W. Wimmitt, mgr.): Kokomo, Ind., Feb. 17, Hamilton 18, Middletown 19, Elwood 21, Hartford City 23, Ft. Wayne 24, Decatur 25, Marion 26-28.

NEXT DOOR: Lawrence, Mass., Feb. 17.

NOT GUILTY (Whitaker and Noah, mgrs.): R. A. Peddler, mgr.): Odessa, Ill., Feb. 17-21.

OLCOTT, CHAUNCEY (Old Limpton Town: Augustus Thomas, mgr.): New York city Feb. 16-21.

OLD ARKANSAW (Will F. Lackey, mgr.): Sterling, Ky., Feb. 17, Hawesville 18, Princeton 19, Madisonville 20, Hopkinsville 21, Clarksville, Tenn., 22, Hendersonville City, Ill., 23, Jackson, Tenn., 24, Oxford 25, Grenada 26, Water Valley 27, Grenada 28, Greenwood Miss., 28.

OLD JED PROUTY: Los Angeles, Cal., Feb. 16-21.

OLD KENTUCKY: Columbus, O., Feb. 16-18.

O'NEILL, JAMES (Lisker and Co., mgrs.): Memphis, Tenn., Feb. 16, 17, Nashville 18, 21, Lexington, Ky., 22, Columbus, O., 24, Dayton 25, Indianapolis, Ind., 26, St. Louis, Mo., March 2-7.

ONE NIGHT IN JUNE: Shenandoah, Pa., Feb. 17, Mt. Carmel 18, Lewistown 19, Kittanning 20, Harrisburg 21.

ON THE STROKE OF TWELVE (W. B. Lawrence: Jos. Hart, mgr.): Cincinnati, O., Feb. 16-21.

ON THE SUWANEE RIVER (Chas. M. Paton, mgr.): Brooklyn, N. Y., Feb. 16-21.

OTHER PEOPLE'S MONEY (May Sargent: R. L. Johnson, mgr.): Salina, Kan., Feb. 17, McPherson 18, Wichita 19, Winfield 20, Arkansas City 21, Guthrie, Okla., 23, El Reno 24, Shawnee 25, 26, McAlester, I. T., March 2.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Logansport, Ind., Feb. 17, Piqua, O., 18, Kokomo, Ind., 19, Wabash 20, Valparaiso 21, Kenosha, Wis., 22, Oshkosh 23, Appleton 24, Green Bay 25, Wausau 26, Ottumwa 27, Burlington 28, Quincy 27, Springfield, Ill., 28.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Logansport, Ind., Feb. 17, Piqua, O., 18, Kokomo, Ind., 19, Wabash 20, Valparaiso 21, Kenosha, Wis., 22, Oshkosh 23, Appleton 24, Green Bay 25, Wausau 26, Ottumwa 27, Rochester, Minn., 28.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Scranton, Pa., Feb. 16-21.

OWEN, WM. (The School for Scandal: Martin Shea, mgr.): Meadville, Pa., Feb. 17, Oil City 18, Kane 19, Ridgway, Pa., Feb. 17, Oil City 18, New Castle 19, Rochester 20, Youngstown, O., 21, Salem 23, East 24, Wooster 25, Millersburg 26, New Philadelphia 27, Zanesville 28.

PECK'S BAD BOY (Western: Lehy J. Franchere, mgr.): Vinton, Ia., Feb. 17, Red Oak 18, Clarinda 19, Council Bluffs, Ia., 20, Creston 21, Osceola 23, Chariton 24, Albia 25, Centerville 26, Bloomfield 27, Fort Madison 28.

PENNSYLVANIA (C. H. Cobbett, mgr.): Hot Springs, Ark., Feb. 17, Little Rock 18, Ft. Smith 19, Fayetteville 20, Springfield, Mo., 21, Pittsburg, Kan., 22, Coffeyville 23, Chanute 24, Ft. Scott 25, Independence 26, Parsons 27, Ft. Scott 28.

PICKINGS FROM PUCK (Willard Simms: Ollie Mack and Jos. M. Gaites, mgrs.): Keokuk, Ia., Feb. 17, Burlington 18, Quincy, Ill., 19, Jacksonville 20, Canton 21, Peoria 22.

PIKE THEATRE (C. H. Hunt, mgr.): Cincinnati, O., Sept. 28—indefinite.

PIKE THEATRE (David H. Hunt, mgr.): Washington, D. C., Feb. 23-March 21.

PROCTOR STOCK: Montreal, Can.—indefinite.

QUEEN OF THE HIGHWAY (Wallick's: W. McGowan, mgr.): Rahway, N. J., Feb. 16-18, Bingamton, N. Y., 19, 20, Elmira 21, Utica 23, 24, Troy 25-28.

QUINCY ADAMS SAWYER (C. J. Atkinson, mgr.): Bradford, Pa., Feb. 17, Erie 18, Olean, N. Y., 19, Hornellsville 20, Ithaca 21, Syracuse 23, Rome 24, Little Falls 25, Glens Falls 26, Granville 27.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

RAILROAD JACK (Eastern: Madelon Caufman, mgr.): Avoca, Ia., Feb. 17, Atlantic 18, Des Moines 19-21, Cedar Falls 24, Davenport March 1.

RESURRECTION (Alden Benedict's: Guy Darrell, mgr.): Wausau, Kan., Feb. 17, Manhattan 18, Clay Center 19, Concordia 20, Abilene 21.

REUBEN IN NEW YORK (Geo. Curran, mgr.): Hamilton, O., Feb. 17, Troy 18, Arcanum 19, Eaton 20, Greenville 21, Marion 23, Clarksburg, W. Va., 27, Morgantown 28.

REYNOLDS, HARRINGTON: San Francisco, Cal., Sept 28—indefinite.

ROBER, KATHERINE (E. D. Fisher, mgr.): Lynn, Mass., Feb. 16-21, Worcester 23-28, Gloucester March 2-7.

ROBERT EMMET (Brandon Tynan): Philadelphia, Pa., Feb. 16-21.

ROBSON, ANDREW (Richard Carvel: Wallace Munro, mgr.): Terrehaute, Ark., Feb. 17, Pine Bluff 18, Little Rock 19, Cairo, Ill., 20, Paducah, Ky., 21.

ROBSON, STUART (D. V. Arthur, mgr.): Baltimore, Md., Feb. 16-21.

ROMEO AND JULIET (F. A. Duprez, mgr.): Algiers, La., Feb. 17, Opelousas 18, New Iberia 19, Crowley 20, Lake Charles 21, Thibodaux 23, Biloxi, Miss., 24, Pensacola, Fla., 25.

ROMEO AND JULIET (Shanville's: R. F. Trevellick, mgr.): Bloomsburg, Pa., Feb. 17, Danville 18, Lewisburg 19, Milton 20, Mahanoy City 21.

ROYAL LILLIPUTIANS (Gus Hill, mgr.): Detroit, Mich., Feb. 16-21, Chicago, Ill., 22-28.

RUDOLPH AND ADOLPH (Mason and Mann: Broadhurst and Currie, mgrs.): Kansas City, Mo., Feb. 15-21, Leavenworth 22, Atchison 23, Oskaloosa, Ia., 24, Ottumwa 25, Burlington 26, Quincy 27, Springfield, Ill., 28.

RUSSELL, ANNIE: New York city Jan. 19—indefinite.

SANDY BOTTOM (Hamilton and Hopkins, mgrs.): Red Lands, Cal., Feb. 17, San Bernardino 18, 19, Riverside 20, Santa Ana 21.

SAVED FROM THE SEA: Holyoke, Mass., Feb. 16-18.

SEARCH LIGHTS OF A GREAT CITY: Cincinnati, O., Feb. 16-21.

SHORE ACRES (William B. Gross, mgr.): Albert Lea, Minn., Feb. 17, Austin 18, Charles City, Ia., 19, Independence 20, Dubuque 21, Ft. Wayne, Ind., 22, Piqua, O., 24, Nelsonville 27, 28.

SIDE TRACKED (A. Q. Scammon, mgr.): Chester, Pa., Feb. 17, Asbury Park, N. J., 18, Long Branch 19, Red Bank 20, Keyport 21, Elizabeth 23, Bound Brook 24, Newton 25, Sussex 26, Fishkill, N. Y., 27, Danbury, Conn., 28.

SIDE TRACKED (Gus Walters): Ardmore, I. T., Feb. 16, Cleburne, Tex., 20, Ft. Worth 21, Dallas 22, Waxahachie 24, Hillsboro 25, Waco 26, Austin 27, San Antonio March 1.

SKINNER

TRACY, THE OUTLAW (Eastern): Perry, O., Feb. 17, Fayette, Pa., Feb. 18-21.
TRACY, THE OUTLAW (Western): St. Joseph, Mo., Feb. 15-21.
THE TWO ORPHANS (Geo. Miron, mgr.): Visalia, Cal., Feb. 17, Tulare 18, Hanford 19, Bakersfield 20, 21, Fresno 22, Hanford 23, Monterey 24, Salinas 25, Santa Cruz 26, Alameda 27, Oakland 28, Antioch 28, Stockton 30.
TWO MERRY TRAMPS: Charleston, W. Va., Feb. 17, Huntington 18, Portsmouth, O., 19, Wheeling 20, Steubenville 21, Youngstown 22, Akron 23, Cleveland 24, Ashtabula 25, Erie 26.
UNCLE HEZEKIAH'S BOARDERS (Eastern): Rockville, Conn., Feb. 17, Manchester 18, Middletown 19, Meriden 20, Ansonia 21, Norwalk 22, Norwich 23, Willimantic 24.
UNCLE JOSH SPRUCEBY (Western): El Reno, I. T., Feb. 17, Hennessy 18, Pawnee 19, Arkansas City, Kan., 20, Winfield 21, Anthony 22, Lawton 23.
UNCLE REB (French Adams): Roanoke, Va., Feb. 18, Bristol City 19, Knoxville 20, South Pittsburg 21, Decatur, Ala., 22.
UNCLE TOM'S CABIN (Stetson's; Eastern): Little Falls, N. Y., Feb. 17, Rome 18, Oswego 19, Fulton 20, Auburn 21.
UNCLE TOM'S CABIN (Stetson's; Northern): No. 2: Geo. Scott, mgr.): Ellensburg, Wash., Feb. 17, Pendleton, Ore., 18, La Grand 19, Baker City 20, Boise, Ida., 21.
UNDER SOUTHERN SKIES (Harry Dael Parker, mgr.): Washington, D. C., Feb. 16-21, Cumberland, Md., 23, Connellsville, Pa., 24, Washington 25, Butler 26, Youngstown, O., 27, Toronto, Can., March 2-7.
WAGER, BLANCHE (The Resurrection): Wapakoneta and Bluffton, mgrs.): New York city Feb. 17—indefinite.
WARD AND VOKES (The Head Waiter): R. D. Stair, mgr.): Pittsburg, Pa., Feb. 16-21.
WARFIELD, DAVID (David Belasco, mgr.): Cedar Rapids, Ia., Feb. 18, Davenport 20, Peoria, Ill., 21.
WAS HE TO BLAME: Colman, Ia., Feb. 20, West Union 21.
WAY DOWN EAST (W. A. Brady, mgr.): Harrisburg, Pa., Feb. 18, Lancaster 19, Reading 20, 21, Pottsville 22, Hazleton 24, Williamsport 25, Bevaqua 27, 28.
WAY DOWN EAST (Eastern; W. A. Brady, mgr.): Mt. Sterling, Ky., Feb. 20, Lexington 24, Maysville 25, Ironton, O., 26, Portsmouth 27, Huntington, W. Va., 28, Charleston March 2, Parkersburg 3, Marietta, O., 4.
WAY DOWN EAST (Geo. S. Hale, mgr.): Champaign, Ill., Feb. 17, Paris 18, Brazil, Ind., 19, Vincennes 20, Evansville 21, Frankfort, Ky., 22, Lexington 23.
WAY DOWN EAST: Boston, Mass., Feb. 16-March 7.
WEARY WILLIE WALKER (Eastern; Eugene Spofford, mgr.): Champaign, Ill., Feb. 17, Mattoon 18, Terre Haute, Ind., 20, Paris, Ill., 21, Evansville, Ind., 22, Washington 23, Paris 25, Bloomington 26, Springfield 27.
WEARY WILLIE WALKER (Frank E. Baker, mgr.): Goshen, Wash., Feb. 16-19, Warden, Ida., 19, Walla Walla 20, Pendleton 21.
WHEN KNIGHTHOOD WAS IN FLOWER (Ellie Shilter): Frank L. Perley, mgr.): Houston, Tex., Feb. 17, Dallas 18, Ft. Worth 19, Oklahoma City, Okla., 20, Wichita, Kan., 21.
WHEN REUBEN COMES TO TOWN (Morris and Hall, mgrs.): Columbus, O., Feb. 16-18, Lima 19, Ft. Wayne, Ind., 20, Jackson, Mich., 21.
WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Allentown, Pa., Feb. 17, Chester 18, Wilmington, Del., 20, Phoenixville, Pa., 21, Coatesville 22, Shenandoah 23, Pottsville 24, Lebanon 27, Carlisle 28.
WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Danville, Va., Feb. 17, Lynchburg 18.
WHITESIDE, WALKER: Lincoln, Neb., Feb. 17, 18, Topeka, Kan., 19.
WHY PATSY LEFT SCHOOL: Lowell, Mass., Feb. 16-18, Lynn 19-21.
WHY WOMEN SIN: Boston, Mass., Feb. 16-21.
WILLARD, E. S.: Philadelphia, Pa., Feb. 2-21, Washington, D. C., 23-28, Baltimore, Md., March 2-7.
WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Clinton, Ill., Feb. 17, Iowa City, Ia., 18, Marshalltown 19, Mason City 20, Oskaloosa 21.
WILLIAMS AND WALKER (In Dahomey; C. H. Hartis, mgr.): New York city Feb. 16—indefinite.
WILSON, AL. (The Prince of Tatters): New Orleans, La., Feb. 15-21.
WINCHESTER (R. McWade's; Edw. F. Galligan, mgr.): Dayton, O., Feb. 19-21.
WORMWOOD (Aiden Benedict's; J. B. Murray, mgr.): Mt. Vernon, O., Feb. 17, Sandusky 18, Lorraine 19, Wapakoneta 20, St. Mary's 21.
WORMWOOD (Aiden Benedict's; E. T. Stetson, mgr.): Alexandria, Ind., Feb. 17, Elwood 18, Rockville 20, Clinton 21.
YON YOSON (P. J. Kennedy, prop.; E. U. Giroux, mgr.): St. Louis, Mo., Feb. 16-21, Alton, Ill., 22, Peoria 23, Galesburg 24, Davenport 25, Dubuque, Ia., 26, Prairie du Chien, Wis., 27, La Crosse 28.
YORK STATE FOLKS: Marion, Ind., Feb. 18.

REPERTOIRE COMPANIES.

ALLEN STOCK: Visalia, Cal., Feb. 16-21.
APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.
ARNOLD STOCK (J. F. Arnold, mgr.): Biloxi, Miss., Feb. 16-21, Pensacola, Fla., 23-28, Brunswick, Ga., March 2-7.
AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Newport, R. I., Feb. 16-21, New London, Conn., 23-28, Norwich March 2-7.
BENNETT AND MOULTON (J. M. Torr, mgr.): Altoona, Pa., Feb. 16-21, Johnstown 23-28, Wheeling, W. Va., March 2-7.
BENNETT AND MOULTON (Ad. P. Reed, mgr.): Mt. Carmel, Pa., Feb. 16-21, Ashland 23-28, Shenandoah March 2-7.
BENNETT AND MOULTON (Ira Newell, mgr.): Schenectady, N. Y., Feb. 16-21, Yonkers March 2-7, Poughkeepsie 9-14.
BENNETT AND MOULTON (George K. Robinson, mgr.): Binghamton, N. Y., Feb. 16-21, Elmira March 2-7, Syracuse 9-14.
BENNETT AND MOULTON (F. C. Twitchell, mgr.): Winsted, Conn., Feb. 16-21, Naugatuck 23-28, Peekskill March 9-14.
CARNER STOCK: Saratoga, N. Y., Feb. 16-21.
CARPENTER, FRANKIE (Jere Grady, mgr.): Wilkesbarre, Pa., Feb. 16-21, Scranton 23-28, Syracuse, N. Y., March 2-7.
CASTLE SQUARE STOCK: Port Arthur, Can., Feb. 16-21.
CHAPLIN STOCK (Chas. K. Chaplin, mgr.): Brunswick, N. J., Feb. 16-21, Westfield, Mass., 23-28.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Grinnell, Ia., Feb. 16-21, Albert Lea, Minn., 23-28, Fort Dodge, Ia., March 2-7.
CHESTER, ALMA (Edward L. Bloom, mgr.): Norwich, Conn., Feb. 16-21, Holyoke, Mass., 23-28, Elizabeth, N. J., March 2-7.
CONROY AND MACK'S COMEDIANS (F. P. Craft, mgr.): Wellsburg, W. Va., Feb. 16-21, Washington, Pa., 23-28, East Palestine, O., March 2-4, Lisbon 5-7.
COOK-CHURCH (H. W. Taylor, mgr.): McKeesport, Pa., Feb. 16-21, East Liverpool, O., 23-28.
DAVIDSON STOCK (A. L. Davidson, mgr.): Conneaut, O., Feb. 16-21, Meadville, Pa., 23-28, East Liverpool, O., March 2-7.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Jamestown, N. Y., Feb. 16-21, Franklin, Pa., 23-28, New Castle March 2-7.
DILGER-CORNELL: Lakewood, N. J., Feb. 16-18, Freehold 19-21, Passaic 23-28, Red Bank March 2-7.
DYFFRYN, ETHEL: Willimantic, Conn., Feb. 16-21.
ECLIPSE STOCK: Minden, La., Feb. 17, Shreveport 18, Logansport 19, Texcha, Tex., 20, Timpson 21.
EDWARDS, C. F., STOCK (Sam Carlton, mgr.): Williamsport, Pa., Feb. 16-21.
ERWOOD STOCK (H. J. Erwood, mgr.): Baltimore, Md., Jan. 19-Feb. 28.
EVANS AND WARD STOCK: Hazleton, Pa., Feb. 16-18.
FERNBERG STOCK: Lowell, Mass., Feb. 16-22, Lynn 23-28.
FISHERS COMEDIANS (Harry Bubb, mgr.): Duluth, Minn., Jan. 5—indefinite.
FORCE, MAY: Scranton, Pa., Feb. 16-21, Wilkesbarre 23-28.
FLEMING, MAMIE (W. H. Gracey, mgr.): Geneva, N. Y., Feb. 16-21, Syracuse 23-28.
FOX, FRANKLIN, STOCK: Chicago, Ill.—indefinite.
FRANKLIN STOCK (Wychoff and Herbert, mgrs.): Milwaukee, Wis., Feb. 16-18, Sheboygan Falls 19-21, Plymouth 22-24, Kell 25-March 1.
FRENCH, IRVING (Don McMillan, mgr.): Lebanon, Pa., Feb. 16-18, Slatington 19-21, Morristown, N. J., 23-28.
GAGNON-POLLOCK STOCK (Bert C. Gagnon, mgr.): Hot Springs, Ark., Feb. 17-21.
GARRICK THEATRE (W. P. Taylor, mgr.): Island Pond, R. I., Feb. 16-21, St. Johnsbury 23-28, Montpelier March 2-7.
GARSIDE, CONDIT AND MACK: Oil City, Pa., Feb. 16-21.
GENTRY STOCK: Scottsburg, I. T., Feb. 16-18.
GLICK STOCK: Port Huron, Mich., Feb. 16-21.
GUY STOCK (Billy Cassell, mgr.): Norman, Okla., Feb. 16-18, Shawnee 19-21, Guthrie 22.
HADFIELD STOCK: Ossining, N. Y., Feb. 16-21, Port Jervis 23-28.
HALFORD, OLLIE, STOCK (Carl Brenn, mgr.): Erie, Pa., Feb. 16-21, Butler 23-28.
HALL, DON C.: Shepherdsville, Kan., Feb. 16-21, La Grange 23-28.
HAMILTON COMEDIANS: Hot Springs, Ark., Feb. 16-21.
HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Bath, Me., Feb. 16-21, Brockton 23-28.
HAYWARD, GRACE (Dick Ferris; G. W. Winters, mgr.): Cairo, Ill., Feb. 16-21, Paducah, Ky., 23-28.
HERALD SQUARE STOCK: Greensburg, Ind., Feb. 16-21.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Peekskill, N. Y., Feb. 16-21, North Adams, Mass., 23-28, Saratoga, N. Y., March 2-7.
HIMMELEIN'S IMPERIAL STOCK: Sterling, Ill., Feb. 16-21.
HOWARD-FORBES (F. E. Blanchard): Ottawa, Ill., Feb. 16-21.
HUNT STOCK: Albion, Mich., Feb. 16-21.
KARSELL, DOT (J. C. Welsh, mgr.): Centerville, Pa., Feb. 16-18, Petersburg 19-21, West Chester 23-25, Mt. Holly, N. J., 26-28, Salem, O., March 2-4, Morristown, Pa., 5-7.
KEYSTONE DRAMATIC (Eastern; McGill and Shippen, mgrs.): Kane, Pa., Feb. 23-28, Ridgway March 2-7, Johnsonburg 9-14.
KEYSTONE DRAMATIC (Western; McGill and Shippen, mgrs.): Will M. Carroll, mgr.): St. Mary's, O., Feb. 16-21.
KING DRAMATIC (Lon Beasley and Alma Powell): Ft. Wayne, Ind., March 2, South Bend 9.
KING DRAMATIC (Ralph Cummings and Helen Grace): George, N. Y., Feb. 23, Auburn March 9.
KLARE-URBAN (H. B. Klark, mgr.): North Adams, Mass., Feb. 16-21, Pittsfield 23-28.
KRAUSE-TAYLOR (Otto Krause, mgr.): Chilliwack, Tex., Feb. 16-18, Quanah 19-21.
LA DELL COMEDY: Connellsville, Pa., Feb. 16-18.
LAWRENCE STOCK: Durand, Ill., Feb. 16-21.
LE FEBRE-CARPENTER STOCK (Herman Conkley, mgr.): Sioux Falls, S. D.—indefinite.
LORRAINE, ELSIE: Lorain, N. H., Feb. 16-21.
LYCEUM STOCK (E. G. Grosjean, mgr.): Hunnewille, Ky., Feb. 16-21.
LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Midland, Mich., Feb. 16-21, Clare 23-28, Real City March 2-7.
McALLISTER-JUDGE, STOCK: Peekskill, N. Y., Feb. 16-21, Kingston 23-28.
MACK, WILBUR: Linton, Ind., Feb. 16-21, Montpelier 23-28, Marion, O., March 2-7.
MARKS BROTHERS (Guy A. Bell Marks; R. W. Marks, mgr.): Lima, O., Jan. 12-18.
MARKS BROTHERS (Tom Marks, mgr.): Monroe, Mich., Feb. 16-21.
MILLER-BRYAN (A. L. Bryan, mgr.): Auburn, Ind., Feb. 15-16, Angola 19-21.
MORRISON COMEDY (Leigh Morrison, mgr.): Newburgh, N. Y., Feb. 16-21, Pittsfield, Mass., 23-28.
MORTIMER, LILLIAN: Topeka, Kan., Feb. 16-21.
ed GRAY AND MACKEY COMEDY (John J. Murray, mgr.): Bradford, Pa., Feb. 16-21, Hornellsville, N. Y., 23-28, Shamokin, Pa., March 2-7.
MYRKLE-HARDER STOCK (W. H. Hardey, mgr.): Muskegon, Mich., Feb. 16-22, Belding 23, Greenville 24, Charlotte 25-28, Flint March 2-7.
OSBORNE STOCK: Nichtill, N. Y., Feb. 16-18, Port Jervis 19-21.
PAIGE, MABEL (Willard and Co., mgrs.): Wilmington, N. C., Feb. 16-21, Charlotte 23-28.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Trenton, N. J., Feb. 8-21, Wilmington, Del., 23-28.
PAYTON SISTERS COMEDY (J. N. Montgomery, mgr.): Savannah, Ga., Feb. 16-21.
PERUCHI-BELDINI (C. D. Peruchi, mgr.): Jackson, Tenn., Feb. 16-21, Little Rock, Ark., 23-28, Shreveport, La., March 2-7.
PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Anniston, Ala., Feb. 16-21, Huntsville 23-28.
PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Colfax, N. Y., Feb. 16-21.
PHELAN STOCK (Ralph A. Ward, mgr.): Washington, Pa., Feb. 16-21, Erie 23-28, Sharon March 2-7.
POND'S STOCK (L. E. Pond, mgr.): Portage City, Wis., Feb. 16-18.
ROBINSON STOCK (Robt. Goodman, mgr.): Muskegon, Mich., Feb. 16-22.
RUBLE THEATRE (C. E. Ruble, mgr.): Grass Valley, Cal., Feb. 16-21.
RYAN, DANIEL: Paterson, N. J., Feb. 16-21.
SCOTT, GEO. W.: Longview, La., Feb. 16-21, Palestine 23-28.
SHEA, THOMAS E. Gen. Mgr.): Pittsburg, Pa., Feb. 16-21, Altoona 23-28, Harrisburg March 2-7.
SHERMAN COMEDY: Paris, Ky., Feb. 16-21, Hopkinsville 23-28.
SMITH, G. PAUL, AND WILLARD GORTON (Protean Entertainment; Frank A. Morgan, mgr.): Schoolcraft, Mich., Feb. 17, Monticello, Ill., 18, Atlanta 19.
SPOONER DRAMATIC (F. E. and Allie Spooner; W. Dick Haverson, mgr.): Waxahatchie, Tex., Feb. 16-21.
STANLEY, CARRIE (Chas. B. Burns, mgr.): Plainview, Neb., Feb. 16-18, O'Neil 19-21, Ewing 23-25, Atkinson 26-28.
THE SHANNONS (Harry Shannon, mgr.): Centralia, Ill., Feb. 16.
TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Troy, N. Y., Feb. 16-21, Passaic 23-28, New Brunswick, N. J., March 2-7.
VAN DYKE AND EATON (H. Walter Van Dyke): Cumberland, Wis., Feb. 16-18, Duluth, Minn., 19, 20, West Superior, Wis., 21, Ishpeming, Mich., 23-25.
VAN DYKE AND EATON (O. Mack, mgr.): Fairmont, W. Va., Feb. 16-21, Clarksburg March 2-7.
VERNON STOCK (Reg. B. Vernon, mgr.): Catskill, N. Y., Feb. 16-21, Kingston 23-28, Stamford March 2-7.
WARNER COMEDY (Ben R. Warner, mgr.): Mason, Mo., Feb. 28-28.
WIEDEMAN'S SHOW (Willis Bass, mgr.): Canon City, Col., Feb. 16-22, Salida 23-March 1, Pueblo 2-7.
WILSON THEATRE (E. C. Wilson, prop.): Parkersburg, W. Va., Feb. 16-21, Steubenville 23-28.

OPERA AND EXTRAVAGANZA

A CHINESE HONEYMOON: Buffalo, N. Y., Feb. 16-18.
A CHINESE HONEYMOON (S. Shubert, mgr.): New York city June 2—indefinite.
A JEWEL OF ASIA (Jos. T. Powers): Boston, Mass., Jan. 19—indefinite.
BLACK PATTI TROUBADOURS (Voelchel and Nolan, mgrs.): Springfield, Mo., Feb. 17, Memphis, Tenn., 19, 20, Clarksdale, Miss., 21.
CASTLE SQUARE OPERA (Henry W. Savage, mgr.): St. Louis, Mo., Jan. 26-Feb. 28.
DALY, DAN (The New Clown): Boston, Mass., Feb. 16-21.
DE ANGELIS, JEFFERSON, OPERA: Ft. Smith, Ark., Feb. 17, Springfield, Mo., 18, Joplin 19, Fort Scott, Kan., 20, Topeka 21, Atchison 23, Quincy, Ill., 24, Peoria 25, Springfield 26, Bloomington 27.
FIDDLE DEE DEE (Tony P. Mason, mgr.): Toronto, Can., Feb. 16-21.
FLORODORA (The New York): Fisher and Ryley, mgrs.): New York city Jan. 26—indefinite.
FLORODORA (Eastern; Fisher and Ryley, mgrs.): Battle Creek, Mich., Feb. 17, Kalamazoo 18, Grand Rapids 19, Saginaw 20, Flint 21, Lansing 23, Jackson 24, Ann Arbor 25, Port Huron 26, Adrian 27, Toledo, O., 28.
FLORODORA (Western; Fisher and Ryley, mgrs.): Birmingham, Ala., Feb. 17, Selma 19, Meridian, Miss., 20, Mobile, Ala., 21, Pensacola, Fla., 23, Montgomery, Ala., 24, Atlanta, Ga., 25, 26, Columbia 27, Macon 28.
FOXY QUILLER: Adrian, Mich., Feb. 17, Flint 18, Lansing 19, Ann Arbor 20, Battle Creek 22, Toledo, O., 23, 24.
...LAN, MABELLE (The Mocking Bird): New York city Feb. 16-21.
GLASER, LULU: Detroit, Mich., Feb. 16-21.
GORDON-SHAY OPERA (T. Saunders Gordon, mgr.): Spokane, Wash., Feb. 14, 17, Wallace, Ida., 18, Missoula, Mont., 19, Butte 20, 21, Anaconda 23, Helena 24, Great Falls 25.
GRAU GRAND OPERA: New York city Nov. 24-Feb. 28.
HELD, ANNA (F. Ziegfeld, Jr., mgr.): San Francisco, Cal., Feb. 9-21.
HOPPER, DE WOLF (Mr. Pickwick; E. R. Reynolds, mgr.): New York city Jan. 19—indefinite.
KING DODO (Eastern; Henry W. Savage, pres.): Boston, Mass., Feb. 9-March 7.
KING DODO (Western; Henry W. Savage, pres.): Eau Claire, Wis., Feb. 17, Mason City, Ia., 18, La Crosse, Wis., 19, Dubuque, Ia., 20, Freeport, Ill., 21, Sterling 23, Clinton, Ia., 24.
LIBERTY BELLES: Brooklyn, N. Y., Feb. 9-21.
LIBERTY BELLES (Frank Hennessy, mgr.): Canton, O., Feb. 17, Wheeling, W. Va., 18, Zanesville, O., 19, Cambridge 21, Washington, Pa., 23, New Castle 24, Butler 25, Franklin 27, Oil City 28.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
NANCY BROWN (Marie Cahill): New York city Feb. 16—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.
POLLARD'S LILLIPUTIANS OPERA: Shanghai, China, and Yokohama, Japan, Feb. 1-28.
POWERS, JAS. T. (The Jewel of Asia): New York city Feb. 16—indefinite.
ROGERS BROTHERS IN HARVARD: Chicago, Ill., Feb. 8-21.
ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.
SALLY IN OUR ALLEY: Minneapolis, Minn., Feb. 16-18.
SAN TOY: Kansas City, Mo., Feb. 15-21.
SYLVA, MARGUERITA, COMIC OPERA (The Strollers): Peoria, Ill., Feb. 19, Keokuk, Ia., 20, Milwaukee, Wis., 22-28.
THE BEGGAR PRINCE: Anita, Ia., Feb. 17, Stuart 18.
THE BELLE OF NEW YORK (S. Shubert, mgr.): Albany, N. Y., Feb. 16-22, Troy 23, Glen Falls 24, Cohoes 25, Amsterdam 26, Johnstown 27, Utica 28, Rochester March 2-4.
THE BILLIONAIRE (Jerome Sykes): New York city Dec. 29—indefinite.
THE BOSTONIANS (Barnabee and MacDonald, props.): Chicago, Ill., Feb. 9-21, Louisville, Ky., 23, 24, Nashville, Tenn., 25, Memphis 26, 27, Vicksburg, Miss., 28.
THE BURGOMASTER (W. P. Cullen, mgr.): Toronto, Can., Feb. 16-28, Montreal 24-March 7.
THE DAVIS MUSICAL EXTRAVAGANZA: Allentown, Pa., Feb. 27, 28.
THE PRINCESS CHIC (John P. Slocum, mgr.): Keokuk, Ia., Feb. 17, Ft. Madison 18, Burlington 19, Ottumwa 20, Muscatine 21.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): Marion, Ind., Feb. 19.
THE SHOW GIRL (Hicy): Worcester, Mass., Feb. 16-18, Waterbury, Conn., 19, Bridgeport 20, Northampton, Mass., 21, Springfield 23, Hartford, Conn., 24, Boston, Mass., 25, Springfield 26, Holyoke 27, Brockton 28, Middletown 28, Derby 28, South Norwalk 29, Stratford 30.
THE SHOW GIRL: Waco, Tex., Feb. 17, Austin 18, San Antonio 19, Houston 20.
THE SILVER SLIPPER (Jas. C. Fisher, mgr.): New York city Oct. 27—indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 2—indefinite.
THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 25—indefinite.
THE WILD ROSE (Frank Hamlin, mgr.): Providence, R. I., Feb. 16-18, Hartford, Conn., 19, New Haven 20, 21, New York city 23-28.
THE WIZARD: Boston, Mass., Feb. 16—indefinite.
THE WIZARD OF OZ: New York city Jan. 26—indefinite.
WHEN JOHNNY COMES MARCHING HOME (Fred Wright, mgr.): Newark, N. J., Feb. 16-21.
WILBUR OPERA (W. H. Fullwood, mgr.): Steubenville, O., Feb. 16-21, McKeesport, Pa., 23-28, Norristown 24-28.
WILSON, FRANCIS (The Toreador): Cleveland, O., Feb. 16-21.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Laurence Barlow, mgr.): Huntsville, Ala., Feb. 18, Harriman, Tenn., 21, Somerset, Ky., 23.
GIDEON'S MINSTRELS (Harry J. Curtis, mgr.): Canton, Ill., Feb. 17, Rock Island 18, Davenport, Ia., 19.
HAVERLY'S (A. P. Riley, mgr.): Selma, Ala., Feb. 18, Mobile 19.
HENRY IV.: Ft. Wayne, Ind., Feb. 17.
QUINLAN AND WALL'S: Burlington, Vt., Feb. 17, Brattleboro 19, Claremont 20, Keen, N. H., 21, Manchester 22.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Memphis, Tenn., Feb. 16, 17, Chattanooga 18, Atlanta, Ga., 20, 21.
RICHARDS AND PRINGLE'S (Sasco and Holland, mgrs.): McMinnville, Tenn., Feb. 17, Tullahoma 18, Nashville 19, Jackson 20, Paris 21, Memphis 23, Dyersburg 24, Fulton, Ky., 25, Cairo, Ill., 26, Paducah, Ky., 27, Louisville 28, 29.
VOGEL'S, JOHN: New Philadelphia, O., Feb. 17, Canton 18, Massillon 19, Ashland 20, Wooster 21, Sandusky 23, Fostoria 24, Lorain 25, Freeport 26, Findlay 27, Lima 28.
WHO, WHAT, WHEN (J. M. Bayer, mgr.): Jefferson City, Mo., Feb. 16, 17, Louisiana 18, Petersburg, Ill., 19, Pekin 21, 22.

VARIETY.

ANDREWS AND SOMMERS' VAUDEVILLE: Saranac Lake, N. Y., Feb. 17, Plattsburg 18.
BRIGADIER BURLESQUERS: St. Paul, Minn., Feb. 15-21.
CITY SPORTS: Cincinnati, O., Feb. 15-21.
CLARK'S NEW ROYALS: Washington, D. C., Feb. 16-21.
CRACKER JACKS: Brooklyn, N. Y., Feb. 16-21.
CRAWFORD'S VAUDEVILLE STARS: New Hampton, Ia., Feb. 16-21.
DEVERE, SAM: New York city Feb. 16-21.
GAY MORNING GLORIES: Brooklyn, N. Y., Feb. 9-21.
GRAHAM'S SOUTHERN SPECIALTY: Glens Falls, N. Y., Feb. 17, 18, Gloversville 19, Amsterdam 20, 21.
HILL'S, BOSS, ENGLISH FOLLY: Baltimore, Md., Feb. 16-21.
IMPERIAL BURLESQUERS: Buffalo, N. Y., Feb. 16-21.
IRWIN'S MAJESTICS: Paterson, N. J., Feb. 16-21, Albany, N. Y., 23-28.
JACK'S, SAM T., OWN: Urichville, O., Feb. 17, Coshocton 18.
KNICKERBOCKERS: Pittsburg, Pa., Feb. 16-21.
LAFAYETTE: Wheeling, W. Va., Feb. 16-21.
MERRY MAIDENS: New York city Feb. 16-21.
MERRY MAKERS (Frank P. Prescott, mgr.): Trenton, Mo., Feb. 16-18, Marysville 19-21, Vinita, I. T., 22-25, S. McAlester 26-28.
MISS NEW YORK, JR. (Jos. Oppenheimer, mgr.): Reading, Pa., Feb. 16-18, Scranton 19-21, Brooklyn, N. Y., 23-28.
MOONLIGHT MAIDS: Philadelphia, Pa., Feb. 16-21.
ORIENTAL BURLESQUERS (Watson's): Lewisburg, Pa., Feb. 17, Bloomsburg 18, Allentown 19, Pottstown 20, Norristown 21.
ORPHEUM SHOW: St. Paul, Minn., Feb. 15-21.
PARISIAN WIDOWS: Minneapolis, Minn., Feb. 15-21.
REEVES, AL.: Montreal, Can., Feb. 16-21, Ottawa 23-28, New York city March 2-7.
RICE AND BARTON'S GAIETY: Milwaukee, Wis., Feb. 15-21.
THE GIRL IN BLUE: Reading, Pa., Feb. 16-18, Johnstown 19, Lebanon 20, Harrisburg 21.
THOROUGHBREDS: Brooklyn, N. Y., Feb. 16-21, New York city 23-28.
TRANSATLANTIC BURLESQUERS: Washington, D. C., Feb. 16-21.
TROCADERO BURLESQUERS: New York city Feb. 16-21.
UTOPIANS (T. W. Dinkins, mgr.): Newark, N. J., Feb. 16-21, Paterson 23-28.
WEBER AND FIELDS': New York city—indefinite.
WORLD BEATERS: New York city Feb. 16-21.

MISCELLANEOUS.

BINGHAM, RALPH: Lindenwood, Ill., Feb. 16, 17, Chester, Ia., 18, 19, Geneva 20, 21, Guttenburg 22, 23, Darlington, Wis., 24, Hartford 25, Coal City, Ill., 26, Hartford, Mich., 27, Goblesville 28.
BOSTOCK'S ANIMALS: Syracuse, N. Y., Feb. 16-21, Gloversville 22, Amsterdam 24, 25.
BOSTON LADIES SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Pittsburg, Pa., Feb. 16, Indiana 19, Clearfield 20, Lebanon 21, Washington, D. C., 22, 23.
BROOKE'S CHICAGO MARINE BAND (Orchestra: Bert A. Hall, mgr.): Marion, O., Feb. 17, Bucyrus 18, Ashland 19, Sandusky 20, Lorain 21, Chicago, Ill., 22—indefinite.
BUFFALO BILL'S WILD WEST: London, Eng., Jan. 2—indefinite.
BUTLER, HELEN MAY, BAND: Grenada, Miss., Feb. 17, Yazoo City 18, Greenwood 19, Greenville 20, Monticello, Ark., 21.
CANADIAN JUBILEE SINGERS: Grace Bay, C. B., Feb. 16, 17.
CUNKLING SHOW: Greenwood, Miss., Feb. 16-18, Grenada 19-21.
COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.
CREATORE BAND (Howard Pew and Frank Furth, mgrs.): Frankfort, Ky., Feb. 17, Hopkinsville 18, Evansville, Ind., 19, 20, Louisville, Ky., 21, 22, Bloomington, Ind., 23, Terre Haute 24, 25, St. Louis, Mo., 26, Alton, Ill., 27, St. Louis, Mo., 28-March 1.
CRYSTALPLEX (M. Henry Walsh, mgr.): Westerly, R. I., Feb. 16-21.
FLINT, MR. AND MRS. HERBERT L.: Owensboro, Ky., Feb. 15-21, Cairo, Ill., 23-28, Alton March 1-7.
GAMBLE, ERNEST (Chas. W. Gamble, mgr.): Chicago, Ill., Feb. 16-18, Cedar Falls, Ia., 20, Racine, Wis., 21, Minneapolis, Minn., 24, Granville, Ia., 28, Denison 27, Eaton, Col., March 2.
GILPINS, THE (Hypnotists; J. H. Gilpin, mgr.): Fayette, Mo., Feb. 16-18.
HELM, PROFESSOR (Magician): Waterford, Wis., Feb. 16, 17, Hackwonago 18, 19, Eagle 20, 21.
HERRMANN, THE GREAT (Thurnser and Gorman, mgrs.): Easton, Pa., Feb. 23, Pottsville 24, Harrisburg 25, Allentown 26, Reading 27, Trenton, N. J., 28, Providence, R. I., March 2-7.
KEENE (Magician; Harry J. Dunbar, mgr.): Rochester, Pa., Feb. 17, Leetonia, O., 18, Warren 19, Lisbon 20, Salem 21.
KELLAR (Magician): Pottstown, Pa., Feb. 17, Lancaster 18, Bridgeton, N. J., 19, West Chester, Pa., 20, Wilmington, Del., 21, Washington, D. C., 23-28.
KILTIES' BAND (T. P. J. Power, mgr.): Vancouver, B. C., Feb. 17, Whatcom, Wash., 18, Seattle 19, Tacoma 20.
KNOWLES, THE (Hypnotists): San Antonio, Tex., Feb. 15-22.
MABO (Magician): Rockland, Me., Feb. 17, Malden, Mass., 18, Littleton, N. H., 19, Saco, Me., 20, Torrington, Conn., 21, South Bend, Ind., 23, Grand Rapids, Mich., 24, Big Rapids 25.
MAVENO'S, PROFESSOR, MAGIC SHOW: North Yakima, Wash., Feb. 15-17, Ellensburg 19-21.
NOBLE'S SHOW: Columbia, S. C., Sept. 22—indefinite.
PERKINS, ELI: Idaho Falls, Ida., Feb. 24, Dallas, Ore., 27, Grants Pass March 2, Pomeroy, Wash., 4, Milton 7.
ROSTELLE (Hypnotist; C. H. Geary, mgr.): Montrose, Pa., Feb. 16-21.
ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
SMITH, G. PAUL, AND WILLARD GORTON (Protean Entertainment): Schoolcraft, Mich., Feb. 17, Monticello, Ill., 18, Lyons, Ia., 20, Albany, Ill., 21, Milledgeville 22, Monroe Center 24.
SOUTHERN SHOW: Savannah, Ga., Feb. 15-21.
TEETS BRO'S. SHOW: Macclenny, Fla., Feb. 17, Baldwin 18.
VANO AND ANGO (WIZARDS): Syracuse, N. Y., Feb. 16-21, Niagara Falls 23-28, Hamilton, Can., March 2-7.
WINDECKER, ALEX. (Necromancer; E. H. Biehle, mgr.): Mexico, Mo., Feb. 16-18, Marshall 19-21, Jefferson City 23-28.
WOOD (Wizard and Ventriloquist): En route through Mexico.

(Received too late for classification.)

A NIGHT AT THE CIRCUS: Columbia, S. C., Feb. 17, Sumter 18, Florence 19, Darlington 20, Wellington, N. C., 21.
A RAGGED HERO (W. J. Fielding, mgr.): Kansas City, Mo., Feb. 15-21, St. Joseph 22, 23, Ottumwa, Ia., 24, Des Moines 25-28, Omaha, Neb., March 1.
BAKER, PETE (Chris and Lena): Clyde, N. Y., Feb. 18, Rome 19, Oswego 20, Ogdensburg 21, Kingston, Can., 23, Brockville 24.
BEYOND PARDON (F. G. Bass, mgr.): Annapolis, Md., Feb. 17, Frederic 18, Chambersburg, Pa., 19, Lebanon 20, Harrisburg 21, Canal Dover, O., 22, Alliance 23, Canton 24.

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TELEGRAPHIC NEWS

CHICAGO.

Otis Skinner Appears—Hackett's Large Business—Other Attractions—News Jots.

(Special to The Mirror.)

CHICAGO, Feb. 16.

Otis Skinner is the only newcomer at the down town theatres this week. He returned to the Grand Opera House to-night with his fine production of Lazarre, first seen here, and was welcomed by a large and enthusiastic audience. Mr. Skinner's company is the same, but the play has been built up and improved, and is certain to fill the Grand for two weeks. Jefferson De Angelis is to follow with his new opera, The Emerald Isle.

The Bostonians have made such a big hit with Robin Hood at McVicker's that the plan to give Maid Marian this week was abandoned, and the old opera will run through the engagement. Mr. Bellew will follow next week in A Gentleman of France.

Judge Christian C. Kohlsaat, of the United States Circuit Court, who tried the famous Rostand-Green-Cyrano case, entertained his old friends, H. C. Barnabee and W. H. Macdonald, of The Bostonians, at luncheon at the Union League Club last week.

The Rogers Brothers continue to entertain large audiences at the Illinois, where they remain two weeks more with their Harvard burlesque. Their company fills all of the requirements, and the entertainment is most pleasing. Francis Wilson is to follow with his new opera, The Toreador.

George Ade's Peggy from Paris continues on its merry way at the Studebaker, where it is destined to remain for some weeks. Mr. Ade has just returned from New York with a sharpened pruning knife, and is again hard at work. But after three consecutive weeks he would be tempted to think it was Peggy from Paris.

Marion Tramonti, the new harpist, of the Thomas' Orchestra, made his debut as a soloist at the concerts at the Auditorium last week.

Mr. Hackett is becoming very popular in The Crisis at Powers', where he begins the second and last week of his engagement to-night. One evening last week an excitable old spectator called the heavy man a liar when he denounced Abraham Lincoln. Next week Mr. Drew comes to Powers' in his latest play, The Mummy and the Humming Bird.

On Feb. 28 Hart Conway's pupils, of the Chicago Musical College, will give an elaborate production of Bunnett Shaw's four-act comedy, You Never Can Tell, at the Studebaker. Mr. Conway is now assisted by Robert Hamilton and by Walter Kilbourne, an actor who was one of his former pupils.

Walter Jones and The Chaperones, heralded by George Bowles, packed the Great Northern twice yesterday, and will remain here two weeks.

Malcolm Douglas' big melodrama, A Fight for Millions, enables those who are not able to fight for them to witness the struggle at popular prices at the Academy of Music this week.

Kidnapped in New York is the card up at the Alhambra this week, with Barney Gilmore as the star.

Much regret is expressed that the splendid stock company at the Columbia must be disbanded, but only two weeks more of the engagement remains, after which the theatre becomes a combination house. This week the company is giving My Partner, and Quo Vadis is announced as the appropriate wind up—"where do you go from here?" We shall all miss Anne Sutherland, Hartley, Buhler, Jones, Julian, Hosier, and the rest.

The chief attraction at Middletown's Dime Museum is a strong arm lady named Fiesta La Mesda. The man who names strong arm ladies must have been off watch when she was christened.

Down at the Dearborn this week the stock company is giving an excellent performance of Brother Officers, with Miss Ryan, Mrs. Bial, Mr. Gould, and Mr. Allen in the leading roles.

Over at the Bijou this week the attraction is a new melodrama, called The Little Mother.

At Glickman's Theatre Friday night a genuine novelty was offered in a Yiddish performance of The Merchant of Venice, with Manager Glickman as Shylock. His is a novel interpretation of the role.

Hoyt's melodrama, Woman Against Woman, is being presented by the stock company over at the New American this week.

Minnie Fielding, formerly with Miss Nethersole and Quo Vadis, who has been in vaudeville recently, is now resting here.

Manager J. M. Ward left here for New York Saturday to arrange for the production of his new sensational melodrama, A Human Slave, by W. L. Roberts, which goes out early next season. Hereafter Manager Ward will devote all of his time to his road attractions.

Mrs. Jessie Bartlett Davis, who has been very low with pneumonia at her home here, is rapidly recovering her health.

Over at the People's Theatre this week May Hosmer and her stock company are reviving Joe Arthur's play, The Still Alarm.

Next week Searchlights of a Great City will be seen at the Alhambra and Kidnapped in New York at the Bijou.

This is the third week of the new burlesque, Tom Tom, at the La Salle, and under the direction of George Kenne, it has developed into a bright attraction.

All day next Friday Mr. and Mrs. Frederick Julian will enjoy a benefit at the hands of the Columbus Stock company. "BUFF" HALL.

BOSTON.

New Majestic Opens—The Week's Attractions—Gossip of the Hub.

(Special to The Mirror.)

BOSTON, Feb. 16.

There was no question about the conspicuous event in town to-night, for all the first-nighters tried to get inside the New Majestic, which has been in process of erection for two years on Tremont Street, in a choice location near the Tremont, Colonial and Hollis, and which promises to be an important addition to the local playhouses. The moment the seats for The Storks were placed on sale there was a lively rush, and everything was sold out long before to-day, so that the new house, under the management of Stair and Wilbur, opened most auspiciously. The house is built of buff colored bricks, with a front of terra cotta, and in the style of architecture of the days of Louis XIV. From the first story four massive columns rise to the roof. The lobby is splendidly decorated in red and gold, with hangings of turquoise velvet, and six lunette panels painted by William De L. Dodge represent dance and music and are done after the styles of Egyptian and Grecian art, three each. The foyer of the theatre is wainscoted with the effect of Numidian marble and has mirrors and a fountain to add to the effect. In architecture the auditorium is a decided innovation, for John Galen Howard has adapted the principles of a megaphone, making a novel and yet attractive appearance, and presenting a solution to the problem of acoustics without a sounding board. The balcony is unusually extensive and the seats are so placed that all face the stage, not one side seat being in the whole theatre. The gallery, too, is extensive, and from the rear one appreciates the novel construction of the house, for he seems to be looking down a long tunnel to the stage. There are eight boxes on each side of the proscenium arch, and each is so well placed as to command a complete view of the stage. The prevailing colors of the house are dull gold and turquoise blue, and the ceiling presents the effect of a vaulted arbor covered with vines loaded with fruit. The house is entirely fire proof in construction, no wood being used except for seats and railings, and the floors are of solid concrete, resting on steel girders. The stage is well equipped, as its hight is 78 feet and depth 48, with a proscenium width of 38. Dressing-rooms are either above or below the stage, so that the floor surface is all free.

The Storks proved a very popular opening attraction, and from the way that the first performance started out it is very evident that it will enjoy as great favor here as it did in Chicago. Richard Carle is always a favorite in Boston, his old home, and he'll now return in the double capacity of author and comedian. Gilbert, Gregory, Edward Stanley, Louis Casavant, May de Sousa, Harriet Sterwood, and Josie Intropodi are also in the company.

Dan Daly had a good house at the Park to-night, when he opened in The New Clown, which has been decidedly enlarged as a production for the Boston engagement. It was decided to make it more of a musical comedy production than had been the rule in other places, and the chorus was materially enlarged for this fortnight, and was an appreciable effect. Mr. Daly's company includes Louis Harrison, Tom Browne, and Merri Osborne.

William H. Crane had a good house at the Museum to-night, when he returned with David Harum for his final engagement in this city. Mr. Crane's David was an immensely popular creation a year ago, and the long run which it played was a record breaker. It now returns with almost identically the same cast and was received with equal heartiness. The chief interest among the newcomers centered on Pauline Hudgeth, who made a sweetly sympathetic heroine. The engagement is for a fortnight.

Way Down East had a splendid house at the Boston to-night, when it returned with practically all the players who have been here so many times in the past. Phoebe Davies still plays the sorrowing heroine, and Hila Hugh Ward, Sara Stevens, Marion Fairley, Archie Boyd, and the others give effective presentations of familiar types of New England life.

Lost in the Desert is at the Grand Opera House again in a somewhat rewritten form and with popular additions, which appeal to the clientele of this house. Real horses and real acrobats from Arabia give the Oriental effect to the scenes and several hits. In the players, Gertrude Perry was especially good in a comedy character that gave unusual opportunities.

The Parish Priest was given an excellent presentation at the Castle Square to-night, and there were just the popular and heart elements about the piece that commended it to interest when it was first played at the Park several years ago. The uniform excellence of the present stock company was ahead of any combination production that it ever had here. William Shakespeare will have another Castle Square inning next week, for Othello is now in rehearsal.

At the Bowdoin Square On the Stroke of Twelve is the melodrama of the week. It will be followed by a revival of Miss Jerry, which has not been seen here for some time. A special feature of this production will be the appearance of Mayo Louise Algen in the character of Sue Bradley, originally played in Boston by Judith Berolle.

King Dodo is packing the Tremont just as it did a year ago on its first engagement here. Raymond Hitchcock, Cheridah Simpson, Flora Zabelle, and Celeste Wynn are among the favorites in the cast.

Mary Mannering is having splendid patronage at the Hollis, where The Stubbornness of Geraldine is proving a decided contrast to that other play by Clyde Fitch, seen in town earlier this season. In the leading role Miss Mannering has been splendidly received and adds greatly to her Boston popularity. There will be two special Ibsen matinees to-morrow and Thursday, when Mary Shaw will be seen in Ghosts, with the same company that appeared with her at the Manhattan in New York.

Why Women Sin is at Music Hall this week and proves another illustration of the sermonizing drama, with child actor, church scene and all the other episodes which are proving so popular this season.

The Little Host is in its third week at the Columbia and is doing well. The Knickerbocker Girl is announced as the next production, but no date has yet been fixed for the first performance.

The Sleeping Beauty and the Beast continues at the Colonial.

Isaac B. Rich sent a cable to Boston friends that he was safely ashore after the wreck of the Madiana at Bermuda. There was great anxiety among Boston friends when it was known that Mr. Rich, his wife and their young son, Ralph, were on board the ill-fated steamer.

Blanche Ring made her first appearances as Salina in The Jewel of Asia at the two final performances at the Park. She replaced Eloise Morgan, who resigned from the company.

There was a professional matinee of The Little Host at the Columbia last week, at which all the companies playing in town or near by were well represented.

Ben Snow, stage manager of the Bowdoin Square, celebrated the fortieth anniversary of his marriage last week and received many remembrances from his associates.

C. H. Smith will devote himself entirely to the duties of resident manager of the Majestic, while his place at the Music Hall will be taken by Robert Jeanette, who came from one of the Western houses of the Stair and Wilbur circuit. John C. Peebles will be the press representative of both houses.

Dan Daly and The New Clown will close their tour with the Boston engagement.

Quite an elaborate plan for real estate development was pushed through last week, and the entire square where the old Globe stood is to be improved by a syndicate. It is quite possible that a new theatre may be included in the property. David Belasco has already looked at the location. The permit for the new building to go up on the site of the old museum was issued last week and the last hope of those wishing to see a new theatre there ended. There was absolutely no suggestion of a theatre in the arrangement settled for the new structure.

Dr. George E. Lothrop has purchased Rollin M. Allen's interest in the Bowdoin Square property. This does not affect the interest owned by John J. Martin, who bought the same kind of an interest in the property from the Fullam estate at the same time that Mr. Allen did and still holds it. The property is assessed at $210,000. Mr. Allen has also sold to Dr. Lothrop another piece of property on Shawmut Avenue.

There is going to be a big Sportsman's Show in Mechanics' Building in March, and Frederick R. Burton's cantata, Hiawatha, will be sung and acted by real Ojibways. JAY BENTON.

PHILADELPHIA.

Willard's New Play, The Chatelaine—Mrs. Carter's Success—Jottings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 16.

The postponed first American production of La Chatelaine, renamed The Optimist, took place this evening at the Chestnut Street Opera House. The star, E. S. Willard, gave the play a costly and realistic representation, and both he and the play were highly appreciated. Alice Lounen, who was to originate the role of Theresa, is still ill at the Jefferson Hospital, and the part was allotted to Mabel Roebuck. The story concerns Andre Jossan, played by Mr. Willard, a man who has squandered his fortune in a reckless life, but who, when reduced to penury, quickly goes to work and by means of an invention restores his lost wealth. He falls in love with an unhappy married woman, Therese de Rive, whose husband has deserted her, and as his love is returned the couple determine to wed so soon as she can obtain a divorce. De Rive becomes jealous, however, and refuses to consider divorce proceedings, so that Jossan and Therese encounter many obstacles before their love is finally crowned with happiness. The following is the complete cast:

Andre Jossan	E. S. Willard
Madame de Morenes	Joan Blair
Baron de Morenes	Bassett Roe
Madame de la Baudiere	Rose Beaudet
M. de la Baudiere	H. Case
Lucienne	Mabel Roebuck
Charles de Neray	W. S. Hazewood
M. Lormois	H. Barfoot
Antoine	W. Johnson
Marie	N. Angell
Gaston de Rive	J. Bartlett
Therese	Mabel Roebuck

This is Mr. Willard's third and final week, and the engagement has been the best that he has played in many seasons. Robert Hilliard in Soldiers of Fortune follows Feb. 23.

Mrs. Leslie Carter, the greatest attraction of the season, is in the second week of her six weeks' term at the Broad Street Theatre. Her present engagement will exceed in receipts any of her former. Virginia Harned in Iris follows March 23.

This is the second and final week of Richard Mansfield at the Garrick Theatre, with his sumptuous production of Julius Cæsar, but while attracting big business his many friends would rather have seen him in repertoire. Stuart Robson follows, Feb. 23, one week in The Comedy of Errors.

This is the third week of A Country Girl at the Chestnut Street Theatre, which has played to only fair patronage. It will remain only one more week, thus cutting off two weeks of the original term. The play is pleasant and failed to attract attention. When Johnny Comes Marching Home follows March 2.

Nat Goodwin in The Vinegar Buyer is in his second and last week at the Walnut Street Theatre, playing to continued large business. He has proved a welcome addition to the list of paying stars. The Ninety and Nine Feb. 23 for two weeks.

Ida Hopkins with Rose Melville in her unique conception of the Hoosier girl, remains for a second and final week at the Auditorium, packing this immense building from pit to dome. It is a play for the masses, up-to-date and a big winner for the season. The Empire Vaudeville Show with James J. Corbett, Feb. 23.

The Grand Opera House for next season seems to be in demand. The present lessee is George A. Wagenfarth, who is now busy making up his mind how much it is worth to transfer his lease to several parties who desire it. Stair and Havlin are credited with being the successful applicants, and if such turns out to be the case will run it as a combination house. This building is in a very dilapidated state and it will cost fully $20,000 to make it presentable and fully $50,000 to put it in first-class shape. All of this must be done by the lessee.

Brandon Tynan, a new star, made his bow this evening at the Park Theatre in Robert Hunt, supported by a good company. The star and play were well received and there are indications of a large patronage. Next attraction, Liberty Belles.

The National Theatre presents for this week a blood-and-thunder melodrama, Tracy, the Outlaw, with nine sensational scenes. Pierre Kingsley plays the title-role. Business fair. The Price of Honor Feb. 23.

At the People's Theatre, The Convict's Daughter, J. A. Fraser's five-act melodrama, is the attraction for the week with the usual average cast usually supplied to this class of plays. Business medium. A Boy of the Streets Feb. 23.

A Millionaire Tramp, a new play by Lawrence Russell, holds the week at the Kensington Theatre. It is full of color and thoroughly interesting. A scene disclosing the interior of a theatre with a performance in progress is a special feature. Fulgora's Stars Feb. 23.

The Girard Avenue Theatre Stock company are giving a massive production of Julius Cæsar with George Learock as Cassius, ably supported by Henriette Brown, Leonora Von Ottinger, George Barbier and every member of this large organization. It is an exceedingly strong representation. The scenery, costumes and large corps of supernumeraries add splendor to the production. Sowing the Wind Feb. 23.

The Forepaugh Theatre Stock company appear this week in A Ring of Iron, one of Frank Harvey's well-known melodramas. Louis Leon Hall reappears after a week's rest and is ably supported by Florence Roberts and the many favorites. Business uniformly large. The Masked Ball Feb. 23.

The Bijou Theatre Stock company, one of the leading organizations in the Quaker City, is fully sustaining the reputation gained within three months of their initial opening. The weekly change of noted costly plays is attracting the attention of our better class of theatregoers, who nightly crowd this theatre. The Brixton Burglary is the programme for this week. In Missouri Feb. 23.

The Grand Opera House Stock company, under the direction of Owen Davis, with Charles L. Young as acting manager, have made money here in furnishing the company and attractions, but nevertheless never their connections here March 14. An Enemy to the King is the offering for the week. Bertha Creighton, Harrison J. Wolfe, Bartley McCullom, A. C. Henderson in the favorite roles. Opening large. Bonnie Prince Charley Feb. 23.

Darcy and Speck's Stock company scored a big hit in The French Spy, a Franco-Russian melodrama by R. H. Michelson, with Mattie Choate in the title-role. It is a story of foreign political intrigues. A Guilty Mother Feb. 23.

The Carrie Radcliffe Stock company at the Columbia Theatre appear this week in a powerful play entitled Giselda, produced here for the first time in this country. It is by Gendollo and Ouesti, and Carrie Radcliffe sustains the title-role with fair support. Opening good. The Ironmaster Feb. 23.

The Wurster Stock company at the Arch Street Theatre announce a week of genuine comedy, with The Violet Sisters, The Famous Woman, Oh! These Men, Bock Brothers, and Niobe as the features. The performances are of a pleasing nature, superbly acted, and attracting our best society people.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged attractions to large business. In rehearsal is a burlesque of Du Barry.

Grau's Italian Opera company at the Academy of Music to-morrow evening, have withdrawn Marriage of Figaro, substituting The Daughter of the Regiment and I Pagliacci. Five more performances will end the season on March 17.

The Girard Avenue Theatre School of Acting, operated with the stock companies of the Girard and Forepaugh's, with public performances for the pupils, will open on Feb. 18.

Burton Holmes' series of illustrated lectures at the Academy of Music will be inaugurated March 2.

The Boston Symphony Orchestra appeared at the Academy to-night to packed house. It will repeat the same concert on Feb. 18, for which the house is already sold out.

S. FRANKENBURG.

ST. LOUIS.

Castle Square Opera Company—John Drew—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Feb. 16.

The third and last week of the present engagement of the Castle Square Opera company opened at the Century this evening with Carmen as the attraction. Marion Ivell made her first St. Louis appearance in the title-role, and scored effectively. It has been a long time since St. Louis has seen this great Spanish character acted and sung as well as done by Miss Ivell. Gertrude Rennyson charmed the large audience as Michaela. Miss Rennyson always gives a good account of herself in any role, as she is a talented artist. Don Jose was splendidly done by Lloyd D'Aubigne. Winfred Goff's great baritone voice was heard to advantage as Escamillio, and Francis Carrier scored as Morales. Next week, The Prince of Pilsen will play a return engagement.

John Drew made his annual appearance at the Olympic this evening in The Mummy and the Humming Bird, and was greeted by a large and fashionable audience. The Billionaire follows.

Lovers' Lane is Manager Shesby's attraction at the Grand, with Walter Hodges as the Reverend Thomas Singleton and Lillian Sinnott as Simplicity Johnson. They were especially well liked by the large audiences yesterday afternoon and last night. In the supporting company are Charles Rockwood, Frank C. Hartwell, J. H. Davies, Arthur C. Sanders, David Cowels, Edith Browning, Annie Maffin, Florence Webster, Lizzie Conway, Louise Fletcher, Mary Karr, Isabelle Bowman, Cora Calkins, Lillian Lee, and Edna Davis. Alphonse and Gaston next Sunday.

Yon Yonson, with Nellie Erickson in the title-role, is the Imperial offering. Mr. Erickson was

LLOYD AND WALTONS.

Photo by R. & R. Studios, New York and Newark.

Evans Lloyd and Lillian Waltons, whose pictures appear above, have for the past season won favor in the first-class vaudeville houses, both East and West. Recently they introduced a new act, written around and founded on the popular march song, "Only a Soldier Boy." They have costumed the act correctly and have introduced a moving picture machine which shows the famous Seventy-first Regiment on parade. Both Mr. Lloyd and Miss Waltons possess cultivated baritone voices and are big favorites wherever they appear.

a big hit with the large audience last night. A number of good specialties were introduced, including the Lumberman's Quartette. Among the cast are Clinton Maynard, Harry B. Mocke, Joseph King, Eleanor Morton, R. H. Bender, Walter Scott, Sidney Craven, Harry Hubbard, Florence Gear, Louise Henry, and Belle Delon. Tracy, the Outlaw, underlined.

The Suburban is at Havlin's. A Kentucky Feud follows.

The past week the Castle Square company seemed to have brought back large numbers of their Music Hall admirers of former seasons. Tosca was a big hit. It was a novelty, as it was never produced here until Tuesday evening. It is unquestionably one of the very best things ever done by this splendid company. Adelaide Norwood fairly revelled in the title-role. Joseph Sheehan showed much histrionic ability in the character of Mario, and sang it in a finished manner. Winfred Goff made a great hit as Scarpia, and Francis Carrier sang Telramund in Lohengrin twice and Sacristan in Tosca at every performance, and won much praise.

The Chaperons did a wonderful business at the Grand last week. The house could not possibly hold the people, and after a few seasons, it is to be hoped, some of those "wise" managers will find out that St. Louis is no longer in the one-week class.

A testimonial was tendered Mrs. William Paull, wife of the late baritone of the Castle Square Opera company, who lost his life Feb. 5 at the Southern Hotel, at the Century Friday afternoon. An excellent programme was given; the Castle Square Opera company, The Chaperons company, and others participating. The performance throughout was simply great, every one seemed perfectly saturated with the spirit of the occasion and, in consequence, every act was received with much enthusiasm by the immense house. St. Louisians certainly came to the front in this benefit, as the receipts were $1,320.25, and the total expense did not run over $50. Henry W. Savage telegraphed $100 for a seat, and much credit for the success is due to Charley Salisbury; Colonel Braden, of the Castle Square; Frank H. Tate, of the Columbia, and James J. Hanneriy, of the Century.

Francis Carrier, of the Castle Square Opera company, came dangerously close to losing his eye in a performance of Il Trovatore at the Century. Mr. Carrier was singing Count di Luni, and Lloyd D'Aubigne Manrico, and, in the scene where they cross swords, Mr. D'Aubigne caught Mr. Carrier about one-sixteenth of an inch above the left eye with a sharp pointed sword, making an ugly wound.

The Choral-Symphony Society, at the subscription concert next Thursday at the Odeon, introduces Madame Louise Homer, the celebrated contralto of the Metropolitan Opera company, New York; Miss Lillian Sutter and Mrs. Paul Davis, both at St. Louis in a presentation of Gluck's cantata, Orpheus and Eurydice.

Signor Guiseppe Creatore, who was such a great favorite here last season, comes back to the Odeon with his band on Feb. 28.

Miss Ida Mostyn Swift, contralto, and Charles A. Kaub, violinist, were the soloists at Weil's band concert at the Odeon Sunday afternoon.

Miss Rena Belle Mayhew, one of the French dancing girls in The Chaperons at the Grand Opera House last week, is mourning the loss of a handsome seal bracelet given her as a Christmas present by her fiance, Edward Randall, of the Peggy from Paris company. J. A. NORTON.

WASHINGTON.

Nat Goodwin and Mrs. Langtry Enjoyed—The Week's Other Attractions—Gossip.

(Special to The Mirror.)

WASHINGTON, Feb. 16.

N. C. Goodwin and Maxine Elliott commenced their engagement in The Altar of Friendship tonight at the New National Theatre to a capacity audience. Both Mr. Goodwin and Miss Elliott received individually a pronounced cordial greeting. An excellent company, that gave most valuable assistance, comprised Nell O'Brien, Fred. Tiden, J. E. Cranford, J. Carrington Yates, Frank G. Bayley, George B. Stevens, Fred. Tyler, S. M. Hall, L. E. Woodthorpe, Alice Ingram, Mrs. Beech Horton, May Martyn, Suzanne Perry, and Julia Dean. E. S. Willard will follow.

Mrs. Langtry and her London company shares in the popularity of to-night, and the Columbia Theatre is another centre that attracts the smart set. The Cross Ways was well received, and Mrs. Langtry again was the centre of attention. Henry Vibart, J. Henry Manners, and Matheson Lang were prominently strong in support. Kellar will come next.

Under Southern Skies is strongly indorsed by a full attendance to-night at the Lafayette Square Opera House. Minnie Victorson scored a success in the leading role, and other work of a praiseworthy character was that of Minnie Church, Edgar Forrest, Lawrence Wakefield, Alexander Pollock, Edwin B. Loring, Van H. Kinzie, Tom T. Hurley, and Harry W. Collins. The Louisiana Jubilee Singing Quartette was a feature. Next week, The Pike Theatre Stock company for a Spring season of several weeks.

Howard Hall, in The Man Who Dared, turns them away at the Academy of Music. Nina Morris heads a capable support that includes George D. Mackey, William H. Vedder, Henry Lewis, George Germaine, Burdette Bowling, Clara Joel, Marion Leonard, and Charlotte Love. Nellie McHenry, in M'lisa, is the underline.

Mrs. Julius Stein departed this life suddenly at her home here last week from heart failure, attributed to the advancement of age. She was the

mother of Edward Stein, treasurer of the Columbia Theatre; Geoffrey Stein, the actor, and Miss Stein, orchestral leader of the Academy of Music, Richmond, Va.

Thursday night at the National Theatre was an unusual event, as theatregoers had to select some other occasion to witness Virginia Harned in Iris, so that night was set apart by the American Can Company for the visiting members of the National Canners' Convention which were in session here.

Margaret McKinney, the Princess Angela of King Dodo company, who sustained a compound fracture to her arm by a fall at her hotel, previous to departure from here of the company, is progressing most favorably toward recovery.

Washington Lodge of Elks, No. 15, celebrated its twenty-first birthday 12 with a ladies' banquet and social held at Masonic Temple. It was a joyous occasion to more than five hundred invited guests.

A fire at the Hotel Lawrence in the kitchen department in the rear, early last Friday morning, seriously endangered for a time the stage of the National Theatre property that adjoins. The hotel loss was considerable, and the outlook at one time was of a serious nature.

Manager James L. Kernan assumes charge of the Empire Theatre next week. No announcement has yet been made regarding the policy of the house. JOHN T. WARDE.

BALTIMORE.

Stuart Robson and Louis Mann Appear—The Stock Offerings—Music Notes.

(Special to The Mirror.)

BALTIMORE, Feb. 16.

Stuart Robson began a week's engagement at Ford's Grand Opera House this evening, where he appeared in The Comedy of Errors. The last time Mr. Robson was seen here in the role of the Dromio of Syracuse, was when he and W. H. Crane presented The Comedy of Errors, at the Holliday Street Theatre. The performance this evening was in every way a satisfactory one, the work of the star being fully equal to his former efforts. The company supporting Mr. Robson consists of Eleanor Barry, Macklyn Arbuckle, Edward Mawson, Clifford Leigh, Charles Lane, Walter Pennington, George Hollan, Cecil Kingstone, Frances Grahame Mayo, Laura Thompson, and Jessie Reifferth. The settings and costumes were appropriate. A large audience was present to-night, and the prospects for the week are bright. Mrs. Langtry in The Crossways is billed for next week.

Louis Mann in The Consul is the attraction at the Academy of Music. Mr. Mann is supported by Olive May, Anna Vislare, Amy Lesser, Beatrice Bertrand, Walter D. Green, Frederic Conger, Clayton Legge, Thomas R. Mills, George B. Miller, and Charles Halton. Richard Mansfield in Julius Cæsar will follow.

The George Fawcett Stock company presented The Christian at Chase's Theatre. Grace Kimball made a charming Glory Quayle, and her fine work was rewarded by frequent applause. The other members of the company rendered excellent support. Among those appearing were De Witt Jennings, Charles B. Hawkins, Laura McGilvray, Julia Marie Taylor, Lloyd B. Carleton, Frank Craven, Edmund Lieton, Molly Brady, Alfred Hudson, Jr., and Marion Ten Eyck. The play was well staged and the performance was an enjoyable one. Prince Karl will be the next production.

The Holliday Street Theatre presents to its patrons this week the pastoral comedy-drama, The Night Before Christmas. The play made a great hit at this theatre last season and from present prospects its success will be repeated. Elmer Grandin retains the leading role of Judge Phillips, and the Clifton children still remain with the company. The play is attractively staged and entertainingly acted. The Man Who Dared is the underline.

The R. J. Erwood Stock company appeared in The Three Musketeers at Convention Hall. The next attraction will be Larkins and Patterson's Colored company in A Trip to the Jungles.

On Friday, 27, Mark Hambourg, the Russian pianist, will give a farewell concert at Music Hall.

To-morrow evening the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, will be heard in concert at Music Hall, and on Wednesday afternoon the Kneisel Quartette, with Harold Randolph, will render an attractive programme at Peabody Hall.

The Banda Rossa will begin a series of concerts at Music Hall to-morrow evening.

The latest Baltimore addition to the ranks of the profession is Bessie O'Brien, a younger sister of Nora O'Brien. She has become a member of James K. Hackett's company.

Manager James L. Kernan has purchased the old Front Street Theatre property. He proposes to remodel the house so that large spectacular plays can be presented to advantage. He is of the opinion that owing to the enormous seating capacity of the house this class of attractions can be made to pay. HAROLD RUTLEDGE.

CINCINNATI.

Grace George in Pretty Peggy—The Pike Company - News Items.

(Special to The Mirror.)

CINCINNATI, Feb. 16.

For a time it looked as though the Grand might be dark to-night owing to the illness of Martin Harvey, but by some fast work Grace George was secured to fill the gap and opened to-night in Pretty Peggy. It was her first appearance in this city and both star and play made a pleasing impression. Robert Lorraine, Annie Ward Tiffany, Sydney Cowell, Nora Lamison, Margaret Mayo, Donald McLaren, Carl Ekstrom, Adolph Bernard, and Ruth Holt rendered excellent support.

The Pike Company began the last week of its season yesterday with The Climbers. The play, which had never been seen here, was received with the greatest favor and offered suitable roles to all the favorites of the company. Henrietta Crosman in The Sword of the King Feb. 23. Mrs. Fiske will follow in Mary of Magdala for two weeks.

Creatore and his band pleased three good sized audiences at Music Hall Saturday and Sunday.

The Grand was crowded to the doors last night to see the German company in Zaza. The play was well acted throughout and proved one of the big hits of the season.

Sky Farm attracted two large audiences to the Walnut yesterday. The company is an exceptionally capable one, including William H. Tooker, Sarah McVickar, Tully Marshall, Francis Byrne, Rose Flynn, Fay Courtenay, and others.

The Searchlights of a Great City, at Heuck's, is interpreted by Jay H. Cossar, H. J. Ingram, Irwin Walton, Fred Murray, Thomas Flynn, Maude Sheridan, and Marie La Grosse.

The King of Detectives is this week's bill at the Lyceum.

Will J. Deming has resigned from the Pike company, and after a short rest will open with the new Baldwin-Melville company at the Teck Theatre, Buffalo.

The condition of Mabel Howard, late of William Gillette's company, is still most serious. A few days ago she was removed from her apartments at the Gibson House to the College Hill Sanitarium, near this city.

It is generally understood that Managers Anderson and Ziegler have abandoned their intention of erecting a new theatre in this city, for the present at least, and will confine themselves to the management of the Columbia here and the Grand at Indianapolis. H. A. SUTTON.

NEW ORLEANS THEATRE BURNED.

The Audobon Theatre, known for many years as the Academy of Music, situated on St. Charles Street, New Orleans, was on Tuesday night destroyed by fire. It was the oldest theatre in the South, having been built in 1853. The members of the Baldwin-Melville company, which were playing at the house, lost all their costumes, and the scenery was completely destroyed.

THE LEAGUE'S DRAMATIC MEETING.

Amelia Weed Holbrook conducted the dramatic meeting at the Professional Woman's League yesterday afternoon. Blanche Sherman, a pupil of Foldini and Rosenthal, played several piano numbers, revealing an artistic temperament and rare delicacy of expression. Leslie Cossin, the well-remembered actor of the Booth and Jefferson companies, recited "The Boys of Sixty-One" and "The Clown's Baby" with pathetic expression, fine enunciation and telling dramatic effect. Mrs. D. W. Jones gave A Good For Nothing, the mercy speech from "The Merchant of Venice," in her own clever style. Little Miss Rawson, of New Haven, charmed with her reading of "A Lesson with the Fan." Two violin solos by Richard C. Kay, accompanied by the composer, Lee Orean Smith, were executed sympathetically and with fine technique. Florence Rotha sang "I Would Forget" pleasingly. The accompaniments of Lee Orean Smith were played in a musicianly manner. Literary day, March 2, will be arranged by Grace B. Paxton.

A. O. H. IN EARNEST.

A dispatch from Syracuse, N. Y., says that James E. Dolan, national president of the Ancient Order of Hiberniana, has issued a protest to the Irishmen of America against the printing used to advertise McFadden's Flats and against the caricatures shown in the play. Mr. Dolan's protest is strongly worded and takes in the whole field, including the stage, billboards and the comic papers. He objects particularly to the comedians who make-up like baboons with white eyes. Mr. Dolan believes that his fellow Irishmen would be justified in withholding patronage from merchants who allow the objectionable lithographs to be displayed on their premises. There is no doubt that the A. O. H. is in earnest in this matter, and interesting developments may be looked for.

AMERICAN MELODRAMAS TO GO ABROAD.

Arrangements have been completed between H. H. Felber, the European booking agent for B. F. Keith's enterprises, Tom Terris, and R. G. Knowles, whereby a number of successful melodramas in this country will be taken abroad and played through the provinces of England, Australia and South Africa. Among the plays already secured and which will be presented during the coming season are Her Marriage Vow, A Fight for Millions, Human Hearts and A Gunner's Mate. Mr. Terris arrived from England on Feb. 3 and will complete arrangements. He has already secured offices in London. Mr. Felber will not be connected with the affair in an official capacity, but will remain with Mr. Keith, merely lending his advice and "silent" services.

NEW LONDON THEATRES.

On the great new thoroughfare, Kingsway, which is to connect the Strand with Holborn, the laying of which has caused the demolition of several theatres, three new playhouses will be erected, and work on one, the Gaiety, will be rushed. Next to this block will be two large theatres to be owned by Murray Carson and E. J. Saunders. All three will be built by the Gaiety architect, and all will be in the style of the French renaissance. Other theatres will also, it is expected, be built on the same avenue.

FOUND ILL AND STARVING.

Suffering from illness and privation Hope Temple, a chorus girl of the Silver Slipper company, was found in her room so weak that she was unable to leave her bed, for she had had nothing to eat in twenty-four hours, and this, coupled with her previous want and sickness, had rendered her unable to appear at the performance. On learning of her condition the members of the company immediately subscribed $120, which will enable Miss Temple to reach her home in Milwaukee.

THE BISHOP'S MOVE.

The company that will appear at the Manhattan Theatre on March 2 in The Bishop's Move, under management of James K. Hackett, left Saturday for Chicago, where they will be rehearsed this week by Mr. Hackett, who is playing in that city. Next week rehearsals will be continued at the Manhattan. The company includes William H. Thompson, Wallace Worsley, William L. Branscombe, Virginia Buchanan, Deronda Mayo (daughter of the late Frank Mayo), H. L. Duane, Lucile Chesley, and William Lowe.

RIOT IN A THEATRE.

The audience that on Saturday night attended the performance of the Broadway Burlesquers at Jacob's Theatre at Elizabeth, N. J., showed its disapproval of the performance in such strenuous style that the reserve police force had to be called out to suppress the flood of their wrath. The stage was mobbed, the lights put out, the windows smashed, and the signs in the lobby demolished. The company was escorted to the spot by a cordon of police.

WEBER AND FIELDS BUY THE WEST END.

Weber and Fields last Monday, as was intimated in THE MIRROR last week, bought the West End Theatre, and at once took possession of the premises. They will redecorate and newly furnish the house and conduct it next season and thereafter as a first-class place of amusement. Leo Teller has been installed as manager, and George A. Blumenthal will continue his connection with the West End.

ELIZABETHAN PLAYS CONTINUED.

Frank Lea Short's company reopened its season at Mrs. Osborne's Playhouse last evening with a second revival of Romeo and Juliet in the style of the early English stage. Romeo and Juliet will be the bill for this week and next, with matinees on Tuesday, Thursday and Saturday of each week. A review of the performance last night will appear in next week's MIRROR.

PREMIERE OF LE TASSE.

Comte Eugene d'Harcourt's new opera, Le Tasse, was produced Saturday night at Monte Carlo, France, and proved a veritable triumph for the composer. Critics declare that the work ranks with Faust, Carmen and Manon, and that musical art in France has gained a new *chef d'œuvre*. The singers, Dubois, Grandjean, Delmas, Note, Deschamps, Jehin, Michaely, Heilan, and Fournets, received an ovation.

CALENDAR PUBLISHERS SUED.

Charles Frohman has obtained from Justice Vernon M. Davis an order directing the Frederick A. Stokes Company to show cause why they should not be restrained, pending their suit, from publishing or selling a Maude Adams Calendar since the complainant claims to own the sole rights for such a calendar.

RESURRECTION IN FOUR COUNTRIES.

Resurrection, in which Blanche Walsh will to-night appear at the Victoria, will be produced simultaneously by Beerbohm Tree in London, while the one hundredth performance of the piece will occur coincidently in Paris. It is now stated that Eleanora Duse is arranging for an Italian version of the play, which will be taken from the version in which Miss Walsh appears.

SHAKESPEARE IN YIDDISH.

Two Shakespearean plays, Hamlet and King Lear, translated into Yiddish, altered and adapted, were recently produced at the Perry Theatre, Cleveland. The changes in the pieces were very radical and yet the performances went through with wonderful smoothness and regularity.

GOSSIP OF THE TOWN.

A student of the drama who has shown undoubted ability is Jesse Solomon, whose portrait appears above. Educated at Bell's Broadway Dramatic School, in Denver, Col., Mr. Solomon has participated in many of the school productions. His recent portrayal of the title-role in Captain Racket at the Broadway Theatre, Denver, was successful and won the young actor much praise. After a few seasons spent in gaining practical experience Mr. Solomon will probably take out his own company.

Kate Woods Fiske, who has been playing so successfully with the Boyle Stock company at Nashville, Tenn., has received an offer, which she will probably accept, from the Thanhouser Stock company, of Milwaukee.

The George Fawcett Stock company, of Baltimore, now touring the South, will soon go over the circuit headed by Mr. Fawcett and Percy Haswell. Within a few weeks Lucille La Verne will become a member of the company.

While at Jacksonville, Ill., Teresa Dale recently assumed at short notice the leading role in Reaping the Whirlwind, and did very creditably in the part.

William S. F. Norton, a prominent citizen of Lordsville, Ky., and known in theatrical circles as Daniel Quilp and owner of the Auditorium Theatre in that city, has left for Los Angeles, Cal., for his health. It is probable that he may spend some years in travel.

Beatrice Grenville, one of the Champagne dancers in The Silver Slipper, has returned to the company after an absence of six weeks. Shortly before Christmas Miss Grenville was taken seriously ill with athletic heart, and at one time her life was despaired of. But happily she has quite recovered and rejoins the company in the best of health.

Mercelta Esmonde, after a successful engagement of fifteen weeks with the Lyceum Stock company of Syracuse, has resumed her role of leading woman in Sporting Life, a part which she played during the season before last.

The first performance of La Terre Bonne; or, The Land of the Maple Leaf, was given yesterday at Guelph, Ontario, and was received with marked popular favor. It is the work of Mrs. Gardner Harvey and A. Klugh, of that city, and it is said that W. G. Stewart will probably open his Summer season in Boston with the piece.

Marguerite St. John, with The Climbers company which recently played at the West End Theatre, has achieved success in the role of Mrs. Hunter. This is Miss St. John's second season under Miss Bingham's management.

George K. Robinson will next season present Marion Francis in repertoire.

William Froom replaced William Pruette in his role in A Chinese Honeymoon, the latter having been forced to leave the cast temporarily owing to the death of his brother.

Owing to the sudden illness of Annie Mifflin, of the Eastern Lovers' Lane company, Lillian Lee was called upon to assume the role of Miss Woodbridge, which she did, giving a very creditable performance.

Harry de Windt, the daring traveler, last week gave a lecture at the Carnegie Lyceum on his overland journey from Paris to New York.

It is said that Maude Adams and the Long Island Railroad Company will divide the expenses of building a new railroad station at Ronkonkoma, L. I., where Miss Adams' Summer place is located.

Emil Ankermiller has returned to New York to attend to legal matters. Mr. Ankermiller was with Harry Beresford and reports good business along the line.

Gertrude Cosgrove McCauley, the daughter of the Pittsburg oil operator, S. F. McCauley, made her debut last week as a singer in A Chinese Honeymoon.

Bronson Howard has recovered from the management of the Théâtre du Gymnase, Paris, damages to the amount of $400 in a suit which was brought on the grounds that the defendants failed to produce, as agreed, Maurice Lecomte's adaptation of Mr. Howard's play, Alabama.

The Senate Cities Committee recently reported favorably on Senator Grady's bill providing that the lobby space in the rear of and between the inside aisles and passageways of theatres may be used by spectators in such a way as not to obstruct the inside aisles.

A number of well-known actors attended the banquet and social in celebration of the twenty-first anniversary of the Boston Lodge, Theatrical Mechanics' Association, at Paine Memorial Hall last night. Among those present were James K. Murray, Alexander Clark, William Macart, Harry Bulger, Louis Thiel, Robert Hall, Edward A. Mack, Henry Pugh, John F. Abbott, Peter Griffin, John Flynn, and Lindsay Morison.

Howard Kyle, now on tour in Illinois, has shelved Nathan Hale and will confine himself to Laughter and Lies.

Florence Breed has left the cast of The Stubbornness of Geraldine company.

In THE MIRROR'S review of The Earl of Pawtucket, the name of Charles W. Stokes was twice critically mentioned, the second time inadvertently in place of that of John W. Paul. Mr. Stokes well deserves the first notice.

George J. Mensing, formerly known as George J. Woods, and Marie Tower were recently married at Indianapolis.

The Graves Morton Comic Opera company, headed by R. L. Graves, will tour a Summer circuit this year, with a company of twenty-five people.

The Chinese Honeymoon celebrated its three-hundredth performance on Tuesday night to an audience that taxed the limit of the house. A handsome souvenir was presented to those who attended.

It is said that George Musgrove, who controls the Shaftesbury Theatre, London, is anxious to book the Arthur production of Nancy Brown, in which Marie Cahill will star, for a run at his theatre following the close of its New York appearance at the Bijou, and that Mr. Arthur is seriously thinking of accepting his offer and taking his company abroad in the early Summer.

Beatrice Hereford rendered several of her clever monologues before an appreciative audience at the Madison Square Theatre recently.

While a loquacious darkey was shaving Tim Murphy recently down in Memphis, the barber asked the comedian to furnish him a good swell name for his shop. Just then the razor slipped and suds were succeeded by alum. When he got up Mr. Murphy suggested as a title for the barber shop and wrote on a slip of paper, "Tonsorial Abbatoir." The darkey was delighted with the high sounding name.

The Musicians' and Composers' Club of New York recently tendered a banquet to Ralph H. Mazziotta, lately musical director for Herrmann the Great. Mr. Mazziotta has resigned his position owing to ill health and will make New York his home for some time.

While playing at Springfield, Lillian Kingsbury, leading woman with the Gates of Justice company, came in contact with a moving machine which produces one of the scenic effects of the play. The shock caused her to faint. The performance was delayed ten minutes, after which Miss Kingsbury returned and finished the performance.

George Ade last week entertained at his birthday party the members of The Sultan of Sulu company. The occasion was also the fiftieth performance of the play.

John L. Sullivan was recently discharged from bankruptcy in the United States Circuit Court, his creditors being willing that such action be taken. Sullivan stated before leaving the court that he did not know whether or not he should return to the stage.

Rose Elizabeth Tapley has been engaged by Charles Nuchols to originate the leading role in his next season's production of Red River. The talented actress recently appeared with Weedon Grossmith in The Night of the Party.

Joseph Callahan was taken seriously ill last week and has been compelled to cancel all of his immediate engagements.

C. Armour Leedy, of the Josh Simpkins company, and Maud Busard, non-professional, of Youngstown, O., were married on Feb. 12 at the bride's home. Both will remain with the company for the present, having rejoined it at Hamilton, W. Va.

Mrs. Leslie Carter's Philadelphia engagement in Du Barry has proved to be one of the most successful that she has ever played. The receipts of Saturday's two performances are said to have been over $5,000.

The Lotus Club will give a supper in honor of Edward H. Sothern at the club house in Fifth Avenue next Saturday night.

Frank Cleaves, the noted old actor, who played in support of Lawrence Barrett, John McCullough, and other eminent stars, and was for many years a favorite on the Pacific coast, was admitted last week as a guest at the Actors' Fund Home on Staten Island.

One of Alden Benedict's Resurrection companies will open at Lima, O., Feb. 23, with True S. James as Prince Nekhludoff and Genevieve Carpenter as Maslova. Another company will open on the same night in Brazil, Ind., with Hugh B. Koch as Prince Nekhludoff and Nellie Diamond as Maslova.

Charles H. Whitney has been appointed resident manager of the Music Hall at Webster, Mass.

Henrietta Crosman will next season be seen in an elaborate revival of As You Like It, and following this her manager, Maurice Campbell, will send her on tour in Shakespeare. In October Mr. Campbell will produce a new musical comedy.

Gertrude Bennett, appearing with Henrietta Crosman in The Sword of the King, who was recently taken ill during a performance at Manchester, has resigned from the company and will retire from the stage. Frances Stevens has replaced her in Miss Crosman's production.

AMATEUR NOTES.

The Chimes of Normandy was given in the Assembly Building, West Chester, Pa., Feb. 3 and 4, for the benefit of the fire police, by amateurs, under the direction of F. L. Thompson, and was very successfully rendered to large houses.

Trelawney of the Wells was presented by the Cornell Masque, of Cornell University, recently at the beginning of junior week.

School children of Des Moines are rehearsing the operetta, The House That Jack Built, for presentation on Feb. 22.

The Paterson Amateur Opera Association successfully presented Wang at the Opera House in that city, Feb. 4-7, to large and pleased audiences. Fred W. Tunney staged the production and sang the role of Colonel Fracasse in a very capable manner. John G. Zabriskie directed the music.

The Independent Players, a new theatrical club, has been organized in Cincinnati. S. E. Jordan is manager and Dolly Chase and F. Hoefer McMechan are the directors, and the players are young men and women from the various local clubs and dramatic schools. A list of excellent plays and lectures for future presentation has been drawn up.

The young people of St. Michael's Church, of New York, have organized a club which will present plays for charitable purposes. The first performance will be given in April at the Century Lyceum, 444 Amsterdam Avenue. The officers of the club are: President, William Cohen; Vice-President, Gladys Coffin Ellison; Secretary and Treasurer, Kenneth Martin; stage-manager, Leslie Trimm; assistant stage-manager, Henry Coffin.

The members of the Cutler Comedy Club presented The Snow Ball and None So Deaf as Those Who Won't Hear at their twelfth annual performance and dance at the Carnegie Lyceum on Friday evening. A concert was also given by the Mandolin and Guitar Club.

The students of the Polytechnic Institute, of Brooklyn, presented 7-20-5 at the Academy of Music in that city on Feb. 6 before a large audience.

The students of Columbia University will early in March present at the Carnegie Lyceum Her Majesty's Mischief Maker, a new operetta by Arthur G. Hays, Clarence J. Penny, and E. D. Woolf, all undergraduates. There will be twelve principals and a chorus of sixty.

The Courting of Mother Goose was presented at the Opera House, Alexandria, Va., Feb. 10. As an afterpiece Myra Lee Civalier and Harry B. Caton gave A Pair of Lunatics.

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DRAMATIC MIRROR

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THE MIRROR'S *ability, independence and fearlessness have won for it public and professional confidence and support that have enabled it to regard with indifference the hostility of forces before which all theatredom trembles. The Trust started out once to smash* THE MIRROR *and succeeded only in making itself ridiculous.* THE MIRROR *will be flourishing when the Theatrical Trust is dead and forgotten, "unwept, unhonored and unsung."*

TO ADVERTISERS.

THE MIRROR will go to press earlier than usual on the number to bear date of Feb. 29, owing to the celebration of Washington's Birthday on Monday, Feb. 22. Advertisers will therefore please note that no advertisement can be received for that number later than noon of Saturday, Feb. 21, and that advertisements for the last page, which is included in the first form printed, must be in hand not later than noon of Friday, Feb. 20.

A COPYRIGHT DECISION.

JUSTICE HOLMES, of the United States Supreme Court, in a case in which the plaintiff sought to prevent an infringement of a copyright on a poster by the defendant, has decided that posters used to advertise a circus or other entertainment may be protected by the law of copyright.

This holding by Judge HOLMES and a majority of his associates reversed the decrees of the District and Circuit Courts below. The case was somewhat intricate and involved, it is said, not only the question as to whether a poster design advertising a circus could be protected by copyright, but also the question as to whether such a poster illustrating a ballet scene could be protected as an advertisement for a circus, the poster in controversy, in fact, advertising such a scene. The decree was in the affirmative on both propositions.

The decision by Judge HOLMES, who is a son of the late OLIVER WENDELL HOLMES and himself a man of literary skill, is worth reading for its unlikeness to the average dry opinion of "the court." He said:

The Constitution does not limit the world to that which satisfies immediate bodily needs. Even if the pictures had been drawn from life, that fact would not deprive them of protection. The opposite proposition would mean that a portrait by VELASQUEZ or WHISTLER was common property because others might try their hand on the same face. Others are free to copy the original; they are not free to copy the copy. The copy is the personal reaction of an individual upon nature. Personality always exercises something unique. It expresses its singularity even in handwriting, and a very modest grade of art has in it something irreducible, which is one man's alone. That "something" he may copyright, unless there is a restriction in the words of the act. If there is restriction, it is not to be found in the limited pretensions of these particular works. The least pretentious picture has more originality in it than discoveries and the like, which may be copyrighted. A picture is more than a picture and even the law a subject of copyright, that it is used for an advertisement. And if pictures may be used to advertise soap or the theatre or possibly suppositories, as they are, they may be used to advertise a circus. Of course, the ballet is as legitimate a subject for illustration as any other.

The grace and suggestiveness of the foregoing are quite foreign to the usual dry legal verbiage that characterizes "opinions." The late Judge PECKHAM, of the New York Court of Appeals, author of "The Blue and the Gray," was also a jurist whose literary instinct and beauty of expression gave to his opinions a delighting value, aside from the legal principles that they embodied. And beyond the mere attractiveness of Judge HOLMES' decision, the common-sense scope of copyright that he declares will serve to protect property belonging to the propaganda of amusements, as to the exact rights of the owners of which opinions had differed.

COMMENDABLE.

It is a relief to find that a body of Commonwealth officials has risen to an opportunity that few such bodies would discover the courage and the common sense to recognize. This particular body is the Minnesota Board of Pardons, which, deciding no doubt on good and sufficient reasons that a notorious bandit who had been imprisoned for a quarter of a century for his crimes should have his freedom in his declining years, declared that freedom on the condition that the convict should file with the Governor of the State his promise that he never would exhibit himself or allow himself to be exhibited "as an actor," or "participate in any public performance, museum, circus, opera house, or any other place of public amusement or assembly where a charge is made for admission."

All concerned in the dignity and welfare of the theatre will applaud this official discouragement to the growing practice of projecting notorious persons solely on account of their notoriety, in so-called "plays," devised to illustrate incidents in their unlawful or scandalous careers. It would be well for the proper officials of every State in the Union to make a note of this admirable action by the Minnesota Board of Pardons, to the end that action in other States may be taken by any lawful means, and in any legal circumstances, that will tend to diminish the number of criminal and other freaks exploited in the theatre, and set up such pains and penalties that "enterprise" shall not add to them in the future.

It is significant that the Senate of Oregon has already passed a bill that in a measure relates to this subject. This bill, among other things, "prohibits the circulation of stories of crimes committed" in that Commonwealth, "or the acting of such stories on the stage." This, of course, relates to the up-to-date sensationalism that characterises so many ventures in the theatre that are an offense to the stage itself as well as a menace to the morals of youth. There is something too much of this in the theatre, and attempts to curb it should be commended.

PLAYS COPYRIGHTED.

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ADMIRABLE CRICHTON, by Milton Goldsmith.

A ROMANCE IN AFRICA, by Mrs. Harrie R. Jackson.

A SERIOUS LIFE, by James and Arthur Marshall.

CHILDREN OF THE TENEMENT, by Orin B. Du Bois.

CLARENCE THE COP, by Butler Stewart Crossy.

DIE OSTERN, by August Bungert.

DIE STERN VON MANTUA, by Emanuel Lederer.

FOR MOTHER'S SAKE, by William A. Rosco and John J. Holland.

GARDEN OF DREAMS, by Marica Davrah Buchanan.

HEARTS ADRIFT, by Langdon McCormick.

JACK'S AFFAIR, by Isabelle Whitlock Evans.

JOHN DOOSHY'S SUCCESS, by Jeremiah O'Connor.

PAULA, by Preston Gibson.

THE ARROWS OF FORTUNE, by C. W. Bell.

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NEW THEATRES AND IMPROVEMENTS.

It is reported on good authority that the Russell syndicate has made an offer to the Universalist Church on Fairfield Avenue, Bridgeport, Conn., for its property and that the company will build a theatre on the site of the present church.

Babylon, L. I., has a new playhouse seating 600. It is fully equipped with new scenery.

It is rumored that a new theatre is to be built in Troy, N. Y., in the near future, which will probably be managed by William H. Halligan, formerly manager of Rand's Opera House.

Messrs. Calvin and Nichols have leased the Ortgeis Hall building, Philipsburg, N. J., and are transforming it into a theatre. It will be operated as a vaudeville and burlesque house. Philipsburg, N. J., is directly opposite Easton, Pa., being separated by the Delaware River.

The Wilson Opera House, at Mason City, Ia., is nearing completion and will be opened on Feb. 19 by King Dodd. The seat sale for the opening night will reach about $12,000.

According to latest reports, the ground at the corner of Market and Arlington Streets, Newark, N. J., which was recently sold to the Improved Realty Company of that place, will be used for the erection of a new amusement house, to be devoted to dancing parties and theatrical entertainments. Seating arrangements will be made so that can be removed when occasion demands.

B. H. Martin, of Webster City, Iowa, has, if rumor be correct, volunteered to build a new $30,000 theatre there if the town authorities will give him a suitable piece of property.

The story has been circulated that I. Whilden Moore has sold a piece of property on Pacific and Tennessee Avenues, Atlantic City, to a syndicate of local capitalists, who intend building a new theatre on the ground.

Forest and Livesdale have completed their plans for the new theatre to be erected in Alexandria, La. The house is to seat 1,200 people and the stage is to measure thirty-one and a half feet by sixty-two feet. The Rapides Club will have its quarters in the building, and every modern convenience is to be installed.

S. Duncan Baker has sold the property owned by his family for many years at Natchez, Miss., to Clarke and Gardner, who will erect a new theatre on the site. The house will be called the Baker Grande, in honor of Mr. Baker, who has helped to make his city famous by the many songs dealing with the locality and the reminiscent old negro dialect that he has written. Among the conditions under which the property is sold is one that no Sunday performances shall ever be given in the theatre other than those of a sacred nature, and that no intoxicating liquors are ever to be sold on the premises. This is partly owing to the fact that the new house will be located next to the Presbyterian Church.

Marion, Ill., is to have a new opera house, to be built by a stock company, to cost $15,000.

Rumor has it that Uniontown, Pa., is shortly to have two new theatres. It is said that John H. Good has purchased the plot of ground known as the J. W. Maher plot and will erect a new ground floor theatre upon it. Another story is afloat to the effect that Harry Beason has closed an agreement with J. H. Kerr, Ewing McCleary and others, whereby they will convey to him what is known as the George W. Marshall property on West Main Street. Mr. Beason will, according to the story, build a ground floor theatre on this lot to seat 1,600 people.

R. C. Van Leyen has prepared plans for the enlargement of the theatre at Dowagiac, Mich.

The old United States Hotel, Trenton, N. J., will be replaced by a new theatre. State Comptroller William S. Hancock is said to be at the head of the enterprise and the new theatre will be under the management of the Taylor Opera House managers.

Lawrence, Mass., is to have a new theatre. The plans have been drawn by J. B. McElfatrick and Son. The theatre is to be connected with a five-story office building, which will extend back sixty feet from Hampshire Street, on which the building will face. The seating capacity will be 1,600.

The incorporation papers for the new National Theatre Company of Annapolis, Md., were filed on Jan. 28. The incorporators are: R. D. Wolfe and Charles A. Neff, of Norfolk, Va.; John P. Harvey, of Baltimore, and John F. Waggaman, of Anne Arundel County.

L. S. Buffington, a member of the City Art Commission of Minneapolis, and architect of some of the most prominent buildings in that city, has submitted plans for a new theatre and auditorium to be located in the heart of the city.

W. R. Wootton, of Stockport, O., has nearly completed his new theatre. Walt F. Coulson, a comedian and also a scene painter, is fitting the house with new scenery.

It is now probable that Henry Myers, a property owner of Waterloo, Iowa, will erect a $40,000 opera house in that city, provided he can sufficiently interest the people in the project.

The plans of the six architects who were selected to make drafts for the erection of a new music auditorium in Washington were opened recently, and the final decision of the plan to be selected will be made in the near future. The auditorium is to have a seating capacity of 1600 to 2,000, and is to be located at Thirteenth Street Northwest, at the intersection of H Street and New York Avenue, in the site now owned by the Masonic Temple. A fire proof building is called for in the stipulations and the cost is limited to $250,000. It is to be seven stories high, with an imposing entrance. Office rooms are to be constructed for the officers of the Scottish Rite, under whose auspices the building is to be erected and under whose control it will be held.

Another new theatre rumor comes from Pittsburg, Pa., to the effect that Wagenhals and Kemper are to construct a new playhouse in that city. John B. Reynolds, of Pittsburg, is said to have completed the arrangements. Three sites are under consideration, the favored one being on Fifth Avenue, near Shenley Park. Other sites are said to be on Penn Avenue, near Ninth Street, and on Sixth Avenue. A syndicate of local capitalists are said to have furnished $750,000 capital for the enterprise.

Current reports would indicate the building of a new opera house on North Second Street, Harrisburg, Pa., to be managed by Mishler Brothers. To counteract this report comes another that the owners of the existing opera house contemplate the building of a new one adjoining the present building.

Ground was recently broken in Marguerite Avenue, Wilmerding, Pa., on which a new theatre will shortly be erected, to cost about $5,000. Several prominent merchants of Wilmerding are said to be at the head of the enterprise. The building is to be of a frame structure, two stories in hight, with a capacity of 1,500.

The much desired new theatre for Bradford, Pa., is now an assured fact. The Bradford Opera House Company was organized Jan. 28, with a paid up capital of $80,000. A site fronting the public square has been secured and the business and good will of the Wagner Opera House will be transferred to the new company. The Wagner will be converted into stores. The new house will be ready for the Fall season of 1903.

PROPOSED SITE FOR SANITARIUM.

Stone, Smith and Rogers, real estate brokers of Deming, N. M., have sent to Robert H. Bell, of Denver, a suggestion that the proposed sanitarium for consumptive actors be located near Deming. A number of inducements are offered. The site of the sanitarium will not be decided upon for some time, however, and already there are quite a number of Western towns entered in the competition.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to inquirers of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. A., Boston: We have no record of the death of the person for whom you inquire.

FRANKLIN: Letters sent in care of THE MIRROR will reach the persons whose whereabouts you desire to know.

G. S. Kodick, and PLAYER, New Orleans: A letter in the care of THE MIRROR will reach the desired person.

J. H. W., Cambridge, Mass., and G. M. D., Toronto: A letter in care of THE MIRROR will reach him.

HARVEY F. TYNG, Tipton, Ind.: You will find the addresses of play agents in THE MIRROR. Letters to the managers you name addressed to them at New York will reach them.

R. R., Winona, Minn.: 1. Joseph Jefferson plays the part of Rip Van Winkle. 2. Nat Goodwin toured with the Jefferson in 1896, playing the part of Lanton in The Rivals.

J. G.: The tragedy of Claudian was written for Wilson Barrett by Henry Herman and W. G. Willis. It was produced at the Princess Theatre, London, on Dec. 6, 1883.

IRRESISTIBLE BRAGGS, Providence, R. I.: The first performance of Dr. Bill was given at the Garden Theatre, Sept. 27, 1886. Isabella Evesson assumed the leading role. In THE MIRROR of June 3, 1893, and Aug. 1, 1896, can be found additional information regarding this actress.

L. A. C., Boston: Nancy McIntosh is at present residing at the home of W. H. Gilbert in London. She is singing only in concerts and similar entertainments. Hilda Clark is to be married to Frederick Stanton Plower in New York on Feb. 18.

A YOUNG PLAYER: In regard to membership in the Actors' Society apply to George D. McIntyre, secretary, 114 West Fortieth Street. A four-line directory card in THE MIRROR for three months will cost $3. In your request for the names of London agents you neglected to particularize whether it was a dramatic, operatic or vaudeville agent that you desired.

R. H. G., Saratoga Springs, N. Y.: Why Smith Left Home had its first New York presentation at the Madison Square Theatre, Sept. 2, 1886. The cast: John Smith, Mostyn Arbuckle; General Billetdoux, Fred W. Peters; Count Von Gumpshun, George Rignold; Major Dunscomb, H. B. Snyder; Robert Walton, Hans Roberts; Mrs. John Smith, Marion Glover; Miss Smith, Mrs. R. A. Roberts; Mrs. Billetdoux, Rose Snyder; Rose Walton, Gertrude Roosevelt; Julia, Dorothy Unser; Elsie, Blanche Curtyle; Lavinia Daly, Mrs. Annie Yeamans.

LETTERS TO THE EDITOR.

Regarding Plays and Managers.

CHICAGO, Feb. 7, 1902.

To the Editor of The Dramatic Mirror:

SIR.—In a recent issue you discussed the overlasting problem of the "starred" dramatist. Of course, in a general way, even this sentry will be prepared to admit that one cause of the difficulty is that the manager is afraid to risk his money on anything new. This contention, the latter is not always by any means true, but the element of hesitancy, cowardice and indecision in a manager would risk his money quick enough if he had the brains to know excellence when he read it. We have put this to many a proof. One will suffice: When in Prague in my youth I witnessed a vaudeville comedy, that thought to prove about it for the while. On returning home I took to writing plays, and being an American, the result may be imagined. At last, getting that Chauvinism, Sydney Rosenfeld and others had acquired fame and recognition as translators and adaptors, I determined to aim in the same direction for ultimate higher purposes, and made several adaptations of plays unknown in this country, but remarkable as classics in their own. The first, you the comedy referred to, but it was no go: a most taboo subject. Not a doll in the land had the judgment to know that this play he was perpetually turning down was Herodet's Songs of Paper. Some five years after the present version was brought out in London, and then, of course, it was all right. Those home managerial idiots went for it hammer and tongs, tooth and nail. It is my candid opinion that Hamlet without Shakespeare's name to it would have been treated in the same way. When a play is banned in Paris, Berlin or London then American managers (especially those of the Trust) are wonderfully clever in their detection of merit; without such accompaniments of praise they would no more have known it for a play than a bar of soap.

ONE OF MANY.

Grateful for Entertainment.

OHIO PENITENTIARY, COLUMBUS, O., Feb. 4, 1902.

To the Editor of The Dramatic Mirror:

SIR.—With the generosity common to their profession, many dramatic and musical artists, while playing Columbus dates, have volunteered their time and services to the several special holiday entertainments and to the profusion of the usual Sunday services given in the Ohio Penitentiary for the benefit of unfortunate inmates of this institution, and to make more pleasant their unhappy condition.

Not only have we been cheered and entertained, but our thoughts and aims have been turned into nobler channels. These entertainments are supposed to have a beneficial effect on the conduct of prisoners, and have the indorsements of Warden Darby and Chaplain Starr. Colonel Andy Williams has been influential in securing these extra attractions.

The undersigned, on behalf of their fellow inmates and for themselves, request you to make public this letter of gratitude, and to publish our thanks to the Elkins' Band, Julian Rose, James R. Donovan, Johnson and Dean, Charles J. Ross and other members of the Ross-Fenton company, Du Arvilla Hudson, the Dervaulos, Leroy and Woodford, Mel B. Colby, the Al. G. Field's Minstrels, Minna Thomas, Adele Ross, Jack Symonds, Ray Allen, Professor C. Oliver Power, and others, also THE MIRROR.

Sincerely yours,

PETER W. ECKEL, No. 19,572.
G. L. DAVENAUX, No. 18,684.

A Deplorable Truth.

LOUISVILLE, KY., Feb. 6, 1902.

To the Editor of The Dramatic Mirror:

SIR.—Within the last few months my attention has been called to a phase of the theatre which I deem of sufficient importance to bring to your notice. A large per cent. of amusement seekers are those living in small towns. These turn to the theatre as a legitimate source of pleasure, but the quality of the presentations is such as to render the legitimacy of the amusement doubtful.

A proof of this is the fact that by far the greater number of persons violently prejudiced against the theatre are those living in towns where plays of the higher type are the exception, and melodramas and farces of a low and coarser type the rule.

Under such conditions an opportunity for the cultivation of a taste for what is good and true in the drama is denied a very large per cent. of the theatre-goers of this country. That the plays presented to the large majority of the amusement loving public should be of such a character is to be deplored. Should not some recognition be given to this serious and yet apparently disregarded problem of the present American stage? I would be greatly under obligations if some recognition of this be made in your columns.

Yours truly,

E. C. BRADLEY.

The Sanitarium Project.

DENVER, COL., Feb. 3, 1902.

To the Editor of The Dramatic Mirror:

SIR.—I received a clipping from a New York newspaper some days ago which stated that Miramont Castle, at Manitou, Colo., had been practically decided as the location for the sanitarium for consumptive actors. This statement is untrue, and you will oblige me greatly if you will state, through your paper, that a site for the sanitarium has not yet been selected, nor will it be until after the boards' performances have been given. Then the Executive Committee will appoint a committee of disinterested physicians, who are specialists in the disease, to select the location most favorable to the relief and cure of the disease. We have had a number of splendid offers from New Mexico, Arizona, and Colorado, all of which will be considered when the time comes.

I am glad to be able to inform you that the preliminary work on our project is almost complete and we can soon announce the date for the opening performances. Thanking you for past favors, I am,

Sincerely yours,

HARRY H. ROGERS.

THE USHER

The purchase of the West End Theatre by Messrs. Weber and Fields confirms the future policy of that playhouse. Existing contracts for the rest of the present season will be carried out. Beginning next season the theatre will take rank as a first-class place of amusement, presenting the best attractions. Harlem playgoers are gratified that Weber and Fields have become interested in their section of the city.

During the Summer the new owners will spend $25,000 in redecorating and beautifying the interior of the theatre, which structurally could scarcely be improved upon. It is as fireproof as a theatre can be made, and the seating arrangements are admirable.

There has been considerable gossip and newspaper talk as to whom Weber and Fields represent in the purchase of the West End. It may be authoritatively stated that Weber and Fields represent themselves, and will have the sole management and direction of the house.

♣

Mr. Conried is receiving congratulations on his successful competition for the directorship of the Metropolitan Grand Opera. Mr. Conried's victory was achieved through his procuring backing that was greater than that of the other competitors. He has won the confidence and respect of substantial German-American bankers and business men by his admirable management of the Irving Place Theatre, and their support got him the coveted prize.

Mr. Conried, unlike his predecessors at the Metropolitan, possesses artistic aims and knowledge. There is no doubt that he will endeavor to give opera with greater completeness and better surroundings than Metropolitan audiences are accustomed to. Whether he will continue the policy of depending upon star casts rather than upon artistic ensemble to attract is not known, but it may be certain that there will be no slipshod performances under his direction.

Of late years the German operas have given the greatest satisfaction and drawn the largest houses in this city. It is likely that they will be given first place in the repertoire.

Mr. Conried is not likely to lie upon a bed of roses. He has a good deal of skill and tact in handling German actors, but it is quite another matter to deal with the operatic stars, who are already beginning to criticise his plans and grumble at the prospect of harder work than they have been accustomed to hitherto.

♣

The young woman acquitted of a charge of murder, who has been appearing the past week in the smaller cities of New York State, has not had a particularly enthusiastic reception. Crowds jeer her in the streets, but they do not flock to the theatres. She is billed as "The most persecuted and most beautiful young woman in America." Experience nearly always proves that efforts to realize in cash on the stage by notoriety acquired in sensational criminal cases are futile.

♣

The Stair and Havlin circuit has now extended its operations to Baltimore, and its total of theatres has reached 98. Meanwhile the Trust is building new popular-price theatres (in the newspapers) in several cities where Stair and Havlin are already in possession.

At present the Trust books for nine or ten popular-price theatres. To establish a circuit of the magnitude of that controlled by Stair and Havlin would take ten years, at least. Whether the Trust's announced determination to try to swallow the popular-price business is serious or whether it is merely a "bluff" designed to bring the Stair and Havlin institution to terms remains to be seen.

Thus far in the game of expansion Stair and Havlin have outplayed and out-generaled their adversaries.

♣

History repeats itself—especially theatrical history. Forty years and more ago dramatizations of Dickens' stories abounded both in London and New York. There are signs of an outbreak of Dickens' plays on the English stage in the near future. Mr. Tree is going to do a new version of "Oliver Twist," and several other dramas from other novels are in contemplation.

LA TERRE BONNE PRODUCED.

The first production of La Terre Bonne, or The Land of the Maple Leaf, a Canadian opera, was given on Tuesday at the Royal Opera House, Guelph, Can. The piece, which was written by A. Keogh and Mrs. Gardiner Harvey, was especially presented by a cast of amateurs and will, it is said, be professionally produced in Boston this Summer.

DEATH OF SAMUEL W. GLENN.

Samuel W. Glenn, once a prominent figure in American theatrical life, died at his home in Baltimore, on Feb. 10, of a complication of diseases. He was seventy-five years old, and his active career on the stage had covered a period of half a century. Since his retirement, two or three years ago, he had lived quietly at his home.

Mr. Glenn was born in Baltimore on June 25, 1826. At the age of twenty he made his first appearance at the Front Street Theatre, Baltimore, as John Jones in the farce of that name. Later he played for a short time under John E. Owens' management at the Howard Athenæum in the same city. He made his debut in New York at the Old Bowery, on Sept. 15, 1850, as the Sergeant in The Wizard of the Wave, under the management of Thomas S. Hamblin. He advanced rapidly in the profession and in 1853 he essayed, with considerable success, the role of Richard the Third.

In 1856, at Burton's Theatre, in New York, Mr. Glenn first appeared in Rip Van Winkle, and that play was prominent in his repertoire until the end of his career. In 1859 Mr. Glenn was manager of the Washington Theatre, Washington, D. C. Joseph Jefferson appeared there under his direction in Rip Van Winkle, and subsequently bought the play. For several seasons Mr. Glenn managed the theatre at Norfolk, Va., and in 1872 he was manager of Booth's Theatre, New York.

During his long experience in the old stock companies and with traveling organizations, Mr. Glenn played in support of nearly all of the famous stars of the time. He managed and played with Maggie Mitchell for several years in her early career, and he made many tours as a star himself. His last tour was made about three years ago through the Southern States in Rip Van Winkle, under the direction of Dobson and Ring.

ADELAIDE FITZ-ALLAN.

Among the most prominent leading women of to-day is Adelaide Fitz-Allan, the subject of the portrait on the front page of this week's Mirror. Educated at the convent of the Sacred Heart, she, at an early age, revealed dramatic capabilities that decided her to choose the stage as her profession, and, under the advice and direction of the late Dion Boucicault, she rapidly developed into a finished actress. Then followed a series of engagements particularly suited to the young actress' qualifications, and she played leading parts in The White Slave, Silberia and other similar pieces, after which she supported such actors as Frank Mayo, Thomas W. Keene, and Alexander Salvini, remaining with the latter until his sad and untimely death. Her most recent metropolitan success was as the Duchess of Portsmouth in Henrietta Crosman's production of Mistress Nell. Miss Fitz-Allan will soon inaugurate a starring tour in The Duchess of Devonshire, a new play by Mrs. Charles A. Doremus, which is founded on the life of Lady Georgiana Spencer, Fifth Duchess of Devonshire, made famous by the English painter, Gainsborough. The production will be extremely elaborate, the scenery, costumes and effects being made from old plates of the period of 1750. Edward J. Hannan, manager for Miss Fitz-Allan, is now arranging for a Spring season, and is negotiating for a New York theatre in which he can present his star to the theatregoers.

MABEL HOWARD ILL.

Mabel Howard, this season leading woman with William Gillette in Sherlock Holmes, is reported to be in a serious condition at the College Hill Sanitarium, in Cincinnati, O. Miss Howard was first taken ill during the engagement of the company at the Knickerbocker Theatre in this city, but she managed to continue her work until Jan. 10, when she appeared at Cleveland, O. Upon reaching Chicago, the next stand, she broke down completely and was taken to the home of her parents in Cincinnati. Her illness, which was found to be nervous prostration, increased, and she was removed to the sanitarium. There she is under the most careful treatment, and although her condition is regarded as dangerous, her physicians hope for her recovery.

GODS RESENT DETHRONEMENT.

The removal of the gallery of the Criterion Theatre, London, was the means of giving R. C. Carton's new play, A Clean Slate, a very inauspicious premiere. The dethroned gallery gods were obliged to witness the performance from a small space behind the pit, and showed their disapprobation of the new order of things by hisses and groans and turbulent outbursts. Eventually the police expelled the disturbers, though not without a miniature riot, and the piece went on. As regards the play itself, the critics say that it is amusing and yet entirely lacking in reverence or idealism, and filled with a certain cynicism.

STOLEN COSTUMES RECOVERED.

The police of Reading, Pa., have recovered about $3,000 worth of costumes belonging to Harry Davenport, Ethel Barrymore, Annie Oakley, and others, that were recently stolen in that city. The thieves have confessed that the trunks were dropped at night from the transfer wagons and then carried away to a lonely house, where they were broken open and rifled. They were then carted away, still containing that part of their contents undesirable to the looters, and thrown in the river. It was the discovery of such baggage in the water that led to the finding of the culprits.

EDNA MAY SPOONER HURT.

Edna May Spooner, leading woman at the Bijou Theatre, Brooklyn, was hurt during Tuesday night's performance of Blue Jeans. Riding down stage on a bicycle she found that the chain of her wheel had broken and that she was unable to manage it. Accordingly, she jumped, while the bicycle ran over into the orchestra, striking Tony Gray, the first violin, and knocking him from his chair. Miss Spooner cut her foot and strained her ankle so badly that after she had limped off the stage she fainted. Although somewhat lame, she appeared at the next performance.

AN INJUNCTION GRANTED.

Judge Buffington, in the United States Circuit Court, at Pittsburg, recently granted a permanent injunction restraining the Record Stock company, J. Wallace Clinton, manager, from using lithographs copyrighted by Sterling and Cornell, of Buffalo, N. Y., advertising A Standard Article. Since the proceedings Sterling and Cornell have changed the title of the play to A Daughter's Devotion, since certain dramatic organizations are said to have committed theatrical piracy in using the lithographs which advertised the piece under its original name.

PLANS FOR NEW THEATRE FILED.

Plans have been filed for the new theatre which H. B. and L. S. Sire are to erect at Broadway and Forty-fifth Street, at a cost of $150,000. The architecture will be Moorish and the interior will be decorated in the style of the Alhambra. There will be a separate building adjoining the stage which will contain dressing-rooms, green-rooms and a scenic studio. The theatre will probably be called the Royal.

MUST RAISE $750,000.

Unless $750,000 can be raised in the next six weeks, the trustees of the Theodore Thomas Chicago Orchestra declare that the organization will be disbanded and the concerts ended, which would be regarded as a blow for higher music not only in Chicago, but in America. Only $100,000 has been pledged, and the apathy over the endowment of the orchestra is so great that its disorganization is deemed a certainty.

THE STANHOPE-WHEATCROFT MATINEE.

At the Madison Square Theatre last Tuesday afternoon the students of the Stanhope-Wheatcroft Dramatic School appeared in public for the second time this season and won the appreciation of an audience that filled every crevice of the little playhouse. The performance was, indeed, the most successful that has been given by the school in several seasons. The plays presented were interesting, and almost without exception the students displayed worthy talents for the stage and evidenced careful training.

The bill of the afternoon consisted of a new four-act comedy by Willis Steell, entitled Consuelo; a new one-act play by Alfred Calmour, entitled Cupid's Messenger, and the old farce, Who's to Win Him. Of the last named play, which is very familiar to theatregoers, there is little to be said, except that the presentation was in every particular acceptable. Clyde Franklin as Cyril Dashwood, Joseph Lutcher as Prattleton Primrose, and Robert Graves as Squire Drushleigh gave creditable impersonations. The female roles were in the hands of Dorothy Wiethoff, Elizabeth Robinson, Margaret Ramsdell, Adelaide Smith, and Louise Rose, who were graceful and charming as might be.

Cupid's Messenger proved to be a conventional little play of no particular merit save that it was picturesque and fairly logical. The heroine, Fanny Walsingham, is in love with one, Sir Philip Sidney, and although he is in love with her, he seems slow in asking the important question. Fanny, in order to bring him to the point, enlists the interest of his sister, Mary Herbert, who, disguising herself as a youth, presents to the heroine, in the presence of Sir Philip, a fictitious offer of marriage from a fictitious nobleman. This leads to a meeting at arms between the hero and his disguised sister. In the midst of the sword-play the watchful heroine enters and brings about a happy denouement. Mary Alnslie played the role of Mary Herbert in a spirited and very attractive fashion; Annie Bock was fair to look upon as Fanny and was graceful and agreeable in her acting; Gilbert Marcotte was rather stilted as Sir Philip, and Marguerite Bonnel was a pleasing Lucette.

The presentation of Mr. Steell's comedy, Consuelo, was, of course, the event of the afternoon, and it was, indeed, the most important production made by the school in several seasons, since the play is one more or less suited to production on the regular stage. The play is a representative of that school of which Clyde Fitch is at present the master in America. It possesses many of the faults of that style of dramatic architecture and few of the virtues. Nevertheless it is an actable play, and the theme, while not particularly original, is to an extent interesting. The story concerns the love affairs of Consuelo Haverstraw, the daughter of a socially ambitious widow, Mrs. Henrietta Haverstraw. It appears that the mother is on the brink of bankruptcy and she endeavors to prevail upon her daughter to accept an offer of marriage from Herr von Ulmer, a very wealthy broker in Wall Street. The daughter is almost persuaded when Herbert Pomeroy, a cousin of Mrs. Haverstraw's, returns from Europe and awakens in the girl's mind an early infatuation which she has never been able to forget. Pomeroy had, it appears, made an unfortunate marriage some years before, and his wife, long estranged from him, is supposed to be living in France in circumstances by no means virtuous. For reasons that are not quite clear Mrs. Pomeroy sends a cable message to her husband announcing her death and immediately afterward she follows the message to America in person in the hope of bringing about a reconciliation. Upon receiving the cable Pomeroy declares his love to Consuelo and for a brief moment the two are uplifted by a hope of happiness. This hope is, however, dashed to the ground by the appearance of Mrs. Pomeroy. She grasps the situation at a glance and sets about abusing the heroine in a most bitter fashion. Her anger brings upon her a heart attack and she perishes. Although the hero and heroine are now free to marry each other, the latter is so overwhelmed by the scandal resulting from the episode of Mrs. Pomeroy's return that she decides to take refuge in the love of her other suitor, Herr von Ulmer. She dismisses Pomeroy, revealing by her words her deep love for him. The conversation is overheard by Von Ulmer and he, realizing the situation, comes forward, resigns his hopes and leaves them to their new-found happiness.

The arrangement of scenes was very attractive and the settings used in the production were remarkably good, considering the fact that the play was put on for only one performance. The first scene represented a small drawing-room in Mrs. Haverstraw's house in New York; the second scene was in the same house, and the fourth scene showed the terrace and grounds of Mrs. Haverstraw's place at Throg's Neck. Except for a few blunders the stage management was very good indeed, and there was a deal of pretty movement and many attractive groupings during the course of the performance.

The cast was as follows:

Mrs. Henrietta Haverstraw	Georgie Cayvan
Consuelo Haverstraw	Fanny Wilson Jordan
Isabel St. John	Miss Bergner
Frances St. John	Olive Reimer
Irene Everton	Clarice Kinney
Mrs. Smith Arnold	Grace Whiting
Mrs. Evelyn	Penelope Kent
Mrs. Brandon	Grace Robinson
Mrs. Ormiston	Elizabeth Churchill
Beatrice Pomeroy	Estelle Weir
Justine	Margaret Ramsdell
Herbert Pomeroy	Edgar Begun
Herr von Ulmer	James Edlam
General Atwell	Joseph Lutcher
Wyllis Redmond	Van Haight
Gould Fairfax	Robert Graves
Oscar	Gilbert Marcotte

Fanny Wilson Jordan in the title-role revealed an attractive personality and evidenced genuine dramatic ability. Her impersonation was very natural and sympathetic, and she read her lines with thorough appreciation. Grace Whiting was happy in her portrayal of the character of Mrs. Smith Arnold. She was radiantly beautiful in her several handsome costumes and she delivered the humorous lines that fell to her lot with a spontaneity and charm quite unusual among students. Her impersonation was, indeed, one of the principal personal successes of the afternoon. Edgar Begun played Herbert Pomeroy in careful, well ordered fashion. James Edlam gave a creditable performance as Von Ulmer, and the other young players in the cast were acceptable.

BELLEW'S RECEIPTS ATTACHED.

Thomas V. Twining, who claims to have been the financial sponsor of the Kyrle Bellew-Cora Urquhart Potter venture in Australia, which will be recalled as having been a most unsuccessful tour, has attached the receipts from Kyrle Bellew's present engagement in Minneapolis. Legal proceedings were begun in that city on February 10 against Mr. Bellew as the representative of Mrs. Potter, to whom Twining claims to have loaned £3,000. An affidavit, a complaint and a bond in attachment for a claim of $3,475 were filed, and it is the intention of the plaintiff to continue these proceedings, following the company through its tour until the full amount of his claim has been recovered. The case will be heard in Minneapolis.

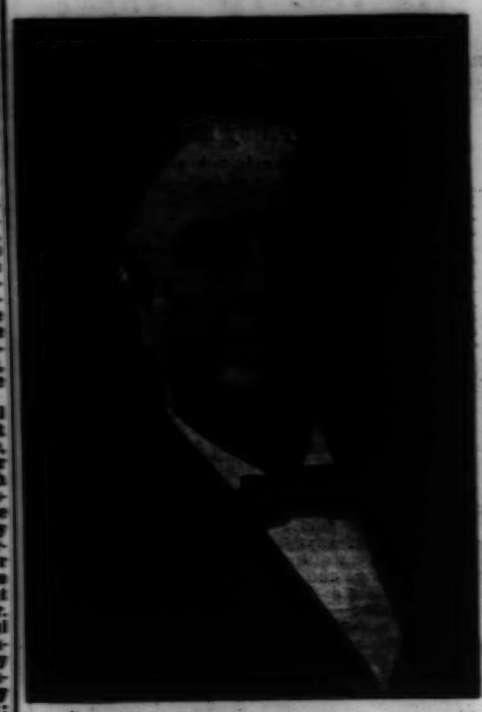
A CAVALIER AT THE GARDEN.

George Wilson, the king in Sothern's If I Were King, at the Garden Theatre, decided on Tuesday night, just before the curtain was rung up on the second act, that he would give a little exhibition of equestrianism. He did it. Mounting Tom, the horse on which Mr. Sothern makes his entry, Mr. Wilson conveyed to that astute quadruped the idea that it was time for him to appear on the boards, and this he attempted to do with the result that Mr. Wilson and the animal became mixed with the props and delayed the rising of the curtain for ten minutes.

THE WIZARD TO GO ABROAD.

Jules Huret, the representative of a French syndicate, has made Mitchell and Hamlin an offer for a Paris production of The Wizard of Oz. Negotiations with Arthur Collins for a London presentation are pending.

PERSONAL



HAMILTON.—Theodore Hamilton, the noted player of Shakespearean roles, is winning favor this season in another line by his work in The Ninety and Nine. Mr. Hamilton belonged, in his youth, to the coterie of young players that gave Edwin Booth, Stuart Robson, and other celebrities to the theatre. He has played in almost every line and in all he has been successful.

PRICE.—R. D. Price's five years' contract with William A. Brady does not expire until April 30, but Mr. Brady has consented to release him on Feb. 22, when he will go direct from Kansas City, after the opening of Lovers' Lane, to assume general management of Belasco and Mayer's San Francisco theatres and companies, with headquarters at the Alcazar. Mr. Price's family is already in California.

ROBSON.—Andrew Robson is recovering at Kansas City from a severe attack of appendicitis, the third within a year. He will probably be able to assume his role in the Richard Carvel company within a week.

ADAMS.—Susanne Adams has been engaged for the coming season of opera at the London Covent Garden. This will be her fifth season there.

DUSE.—It is stated that Eleanora Duse will not be seen in this country next season since her American management have deemed it inadvisable.

POTTER.—Paul M. Potter has sailed for Paris.

NORTHRUP.—H. S. Northrup, who was with the Gretna Green company, will play the part of Arthur Kendall in Henry Blossom's new play, Checkers.

RICH.—Isaac B. Rich was, with his family, on the *Madiana*, which was on Tuesday wrecked on a Bermuda reef. All the passengers were rescued.

FITCH.—Clyde Fitch, who is somewhat broken down from overwork, has gone to Atlantic City, where he will remain for probably ten days.

SMYTHE.—Ethel Smythe, composer of the opera, Dis Wald, was on Friday night the guest of President and Mrs. Roosevelt, at a White House musicale.

MARTINOT.—Sadie Martinot, with her husband, Louis Nethersole, arrived last week from England. Miss Martinot states that she expects to star again next season.

BELASCO.—David Belasco, whose health has been somewhat impaired by overwork, is at present resting at Atlantic City, having gone there from Philadelphia, where he witnessed the appearance of Mrs. Carter in Du Barry. Mr. Belasco will sail for Europe on Feb. 25, his physicians having prescribed the sea trip and recreation essential to the preservation of health.

LEGOUVÉ.—Gabriel Legouvé, member of the French Academy and author of many plays in the repertory of the Comédie Française, celebrated his ninety-sixth birthday on Sunday.

POTTER.—Mrs. Brown Potter has recently received from Queen Elizabeth, of Roumania, known as Carmen Sylva, four poems which they royal authoress desires her to recite.

COTTRELLY.—Madame Cottrelly was recently elected Third Vice-President of the Professional Women's League, to fill the unexpired term of the late Mrs. Alice Maddock.

BREESE.—Edmund Breese has been engaged to play Romeo in the revival of Romeo and Juliet at Mrs. Osborn's playhouse. Mr. Breese has lately been playing in San Francisco, but was called East a fortnight ago to settle an estate. This business matter will oblige him to remain permanently in New York.

MANSFIELD.—A check for $1,000 has been sent by Richard Mansfield to the A. M. Palmer benefit fund.

UNGER.—Gladys Unger, a young American girl residing in London, who has won fame as an artist and author, is the author of a one-act play which, it is said, will soon be produced at Windsor Castle by order of King Edward.

ADAMS.—It has been definitely announced that Maude Adams will not appear on the stage this season, but will remain in seclusion until she regains health and strength.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

RESURRECTION ..... Victoria.
THE JEWEL OF ASIA ..... Criterion.
NANCY BROWN ..... Bijou.

Princess—The Frisky Mrs. Johnson.

"A new and partly original play" by Clyde Fitch from the French of Gavault and Barr.

Mrs. Johnson ..... Amelia Bingham
Jim Morley ..... Wilton Lackaye
Frank Morely ..... W. L. Abingdon
Mrs. Frank Morely ..... Minnie Dupree
Professor Chardley ..... Richard Lambert
Mrs. Chardley ..... Madge Carr Cook
Mr. Bowler ..... Alfred Fisher
Mrs. Bowler ..... Allison Skipworth
Lord Bertie Heathcote ..... Ferdinand Gottschalk
Lal Richmond ..... Ernest Lawford
Count Max Dindon ..... George S. Probert
Jules ..... F. Owen Hunter
Page ..... Charles H. Wynn
Kate ..... Lillian Wright

Take a cupful of brilliant dialogue, an oft used piece of French plot, very rancid, a teaspoonful of epigrams and stir well. Then sprinkle with a layer of superficial cynicism and serve with Tabasco sauce. There you have the recipe for Clyde Fitch's latest effort, The Frisky Mrs. Johnson.

"A new and partly original play" suits the programme. If Clyde Fitch wishes to put new trimmings on an old gown, why does he not also insert the bones and the stiffening as well as sew on a few ruffles and rosettes? Alas! It is like a charm costume—it looks well at a distance, but when one nears further one can find nothing strong, durable or lasting. It looks well when one stands sufficiently far away and does not think. But when one tries to find something really worth while, one is compelled to ask, "What's the use?"

The women in the piece are good to look upon, even if they are somewhat unsavory. They are well dressed, they gossip and chatter and say bright and somewhat risque things, they make a plaything of honor and love and matters that one should be taught to respect instead of at which to sneer. And the men! Heaven help 'em, they are like most Clyde Fitch creations, limp, somewhat slimy beings with little stamina and less virility. Almost without exception they are illogical and sublime, at least from the Anglo-Saxon viewpoint.

But Fitch, as a creator of dialogue, is a master, and this quality of his work alone saves the piece. The plot is not strikingly original or interesting. It tells of a wife who is, in her husband's consideration, secondary to his business, a stereotyped character in all manner of plays one should be taught to respect instead of at which to sneer. And the men! Heaven help 'em, they are like most Clyde Fitch creations, limp, somewhat slimy beings with little stamina and less virility. Almost without exception they are illogical and sublime, at least from the Anglo-Saxon viewpoint.

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Neither she nor the audience knows just what these sins are, merely a foolish flirtation is the impression conveyed. But whatever they may or may not be, the widow folds them all to her heart and is denounced by her sister's husband, who declares her banished from the country. As it is not his country, it seems a trifle dictatorial of him.

Her brother-in-law, Jim Morley, has professed his love for the semi-frisky widow, who has so many lovers that she places him in the category of "Friends," whose he may feel sufficiently lonely and will be a novelty. He is alleged to be a big, broad-minded, virile globe-trotter, whose perambulations are continually impressed upon the audience. The widow in turn loves him, but since she has assumed her sister's dishonor (for the veil is gradually pulled aside to show the unsightly depths to which the sister has sunk), she must, to save this unreasonable sister, give up her lover as well, which she does.

Then Morley begins to think. With a great exertion of brain power he figures out that which any observing individual in his position would have known all the time, that she has been prevaricating to save her sister, and accuses her of it. His brother reproaches him, he tells his brother to "go to," and just as there is a terrible storm approaching the unfaithful wife comes forward and confesses.

The non-frisky widow and the big lover attempt to effect a reconciliation—and they work hard. But it is no use. The broken husband finds two tickets for the Canary Islands lying on the table, and is off. The widow and her big lover offer the deserted wife a home in their menage, and the curtain goes down, while the audience looks at its programme, finds that there are no more acts, and that there is nothing for it but to leave the wife in this ambiguous and utterly unsatisfactory position, and goes home.

Like a vaudeville skit between the acts, there are several extraneous characters whose relevance to the plot is hard to determine save that they assist to prolong it until the time limit. There is the wife of a somewhat doddering professor. She is an intriguer and shows a remarkable aptitude for intrigue just for intrigue's sake. Then there is an Oxford undergraduate who acts more like a member of the freshman class of Bloomingdale. He, too, is an intriguer and desires a liaison simply as a bit of property to take back to college with him—he confesses that he doesn't care with what as long as it is of the female gender.

Then there is the Count Max Dindon, who can be designated by no other appellation than "easy." He does all kinds of unreasonable things for any woman who may request them of him. He realizes that he is a fool and continues to be one—which is not always unusual, but in this case, yes.

As regards the piece in toto, there is too much talk and too little action. The plot is illogical, needs cleansing, and teaches only things that one would rather not know. It is not particularly amusing at any time. As a whole, the piece resembles a talented, well-clad and refined party traveling in a gayly caparisoned dray.

Amelia Bingham is possessed of too much talent to make a failure. Since she has declared that she, in spite of her appellation, is not intended to be frisky, she raises herself above the standard in which the name and its inconsistencies had placed her. Her work is undeniably clever, although the part does not admit of half the excellence that she is capable of instilling into her portrayals. Her gowns were delightful, although one creation, as it was borne along, sounded altogether too much like a rain-making machine. As the non-frisky Mrs. Johnson, Amelia Bingham was a success.

Wilton Lackaye, as the big, bluff Jim Morley, was the backbone of the piece. His reading of the bright and witty lines of his part could not have been improved upon, but in the climaxes and when demands for really good and heavy work were made he seemed somewhat deficient. On the whole, however, he was acceptable, and if he was at times lacking his personality revealed one of the best characters of the play.

Ferdinand Gottschalk performed the heart-breaking task of trying to be consistent and pleasing in an unnatural role. He deserves praise, but it is too bad that he did not have a chance to show his capabilities.

The asinine and rather disgusting English varsity man with the convolutionless brain was exemplified by Ernest Lawford, who also fought a heroic fight against overwhelming odds, and George S. Probert, another sacrifice, portrayed the rather inane role of Count Max Dindeau.

W. L. Abingdon was well cast and was consistent in his work, though a trifle heavy at times. The part was perhaps as strong in itself as Fitch was capable of making it, but it could have been more consistent and far more worthy of attention.

Minnie Dupree was rather reluctant as the ailing wife and yet her acting was acceptable and without glaring faults. In fact, at times she attained a certain unquestionable degree of excellence. Madge Carr Cook, who played the somewhat revolting role of the leader-on of the Oxford undergraduate with the degrading proclivities, portrayed it well and consistently.

Richard Lambart, as Professor Chardley, an overdrawn and unnatural character, was fair—no more, while Alfred Fisher and Allison Skipworth were acceptable in minor parts.

It was something of a case of professional martyrdom, this play. The Frisky Mrs. Johnson was non-frisky, and so on; either were the parts impossible or miscast. And one hates to see a good company in a poor play as one dreads to see a band of skaters gliding over the ice in close proximity to a "Danger" sign.

Irving Place—The Pastor's Son.

Drama in four acts, by Ferdinand Bonn. Produced Feb. 10.

Pastor Lautenhammer ..... Franz Kleinchner
Martha ..... Georgine v. J. Rosenhoff
Gottfried ..... Ferdinand Bonn
Else ..... Ida Frey
Elise ..... Georg Bunger
Fritz ..... Kleine Kost
Max ..... Kleine von Rodenhausen
Professor ..... Kleine Konig
The youngest ..... Bertha Reese
Johanna Kortes ..... Hedwig v. Ostermann
Countess Lori Oeroky ..... Otto Meyer
Betzold ..... Hermann Wanse
Madam Betzold ..... Heinrich Habelich
Postmaster ..... Marie Kleinchner
Madame Postmaster ..... Wladimir Schaumberg
Consul von Gradli ..... Martin Reichhardt
Madame von Gradli ..... Josepha Herwits
von Krottmayer ..... Rosen Rosenwart
von Diets ..... Matthias Claudius
Wirtz ..... Heinrich Osofield
Braunmiller ..... Johanna Claussen-Koch
Kathel ..... Willy Frey
Schuttermaier ..... Louise Skinner
Senta ..... Rosa Konig
Christineri ..... Jacques Lorian
Servant at Betzold's .....

Considerable curiosity was aroused by the announcement that in The Pastor's Son, a drama of four acts, by Ferdinand Bonn, a tragic incident in its author's life would be reproduced. A view of the play confirms the statement, for it follows the main lines of the generally accepted story of the unhappy affair in Munich, which threatened disastrous results to the survivor among the interested persons. It is unnecessary to discuss the question of taste involved in the display of such a page from in ole intime, although there can be no two opinions about it. The play is interesting, aside from the personal note which vibrates through it. The story is told clearly and concisely, without any irrelevant digressions along the paths of psychological complexity. This directness, holding one's attention to the main issue, together with the inherent possibility of the situations, impresses one with a horror not easy to shake off.

It is a grim picture that Herr Bonn paints. The evil effects of scandal, based, perhaps, on the most unsubstantial of foundations, are shown so graphically that they cannot but teach a lesson of the highest value. Fate, typified by the sharp tongue of the world, moves as irresistibly as the car of Juggernaut, and finally drags to destruction a pure woman, struggle as she may. The piece is well constructed. The comedy is introduced naturally and serves as an excellent foil for the tragedy, which is the main theme.

Certain of the characters are excellently drawn, particularly that of the Countess Oureky, once a ballet dancer but now received in exclusive circles because of a rich marriage. Vulgar and parvenu she may be, but her good nature and kindliness endear her, in spite of her very liberal views of life in general. The humor of the part is a welcome relief in the all-pervading atmosphere of gloom. In the second act there is a pretty picture of family life, sufficiently brief not to be wearisome. Herr Bonn's own part is not long, but it enables him to run the gamut of feeling. Of course as a member of the royal orchestra he makes use of his violin, to the great satisfaction of his audience.

The story runs as follows: Gottfried, royal concertmeister, falls in love with Johanna Kortes, a singer. She reciprocates his affection, but there is no thought of marriage on either side until a piece of scandal affecting Johanna reaches Gottfried's ear. The singer's youth was a hard one. Her mother was worthless, her surroundings in the highest degree untoward, but the girl in spite of all retained her purity. She was brought to the notice of a wealthy banker in Berlin, who, impressed by her talent, furnished the money for her musical education. Of course, rumor had it that she was his mistress, but as usual rumor was wrong. This scandal leaves Gottfried, a man of honor, but one course to pursue. He immediately announces his engagement to Johanna, and posts off to his parents to receive their blessing. His father is a country pastor, bible-bound and narrow, who opposes strenuously a marriage with a woman of another circle, whose past is shrouded in mystery. The mother is attracted by her son's sweetheart and believes firmly in her purity. Once convinced of that, she soon gains her husband's reluctant consent to the nuptials. And now the ghost of another scandal arises, which will not be laid. As a necessary preliminary to the marriage, a certificate of good moral character must be furnished. This Johanna cannot do. In the old days of misery and want she took some of her landlord's coal. For this he had her arrested and dragged off to jail. Countess Oeroky, who at the time of the theft was a poor ballet dancer, running with Johanna, but is now wealthy and influential, does everything in her power to smooth the path of the lovers. She can do nothing in the face of the scandal about her friend industriously spread by Consul von Gradle, whose proffered love Johanna had indignantly rejected, and by his wife, whose overtures Gottfried had repulsed. Misfortune follows misfortune. Gottfried's friends refuse to receive his fiancée. The pastor is retired because of his liberality in sanctioning his son's marriage. Gottfried is compelled to resign from his regiment and is finally hissed off the stage of the royal theatre. His devoted sweetheart sees but one issue to their joint troubles. She takes poison, and dies amid the sweet strains of her lover's violin.

The acting was uniformly good. Herr Bonn's genius lies in the direction of character work, but his art carried him swimmingly over the deeps of a straight part. His Gottfried was on the whole convincing, although never very sympathetic. Bertha Brees was a beautiful Johanna. She acted with a simplicity and pathos that were deeply affecting. The Countess Oeroky of Hedwig von Ostermann was admirable. For all its apparent simplicity the character is decidedly complex, but Fraulein von Ostermann showed a mastery of its details that banished every thought of incompleteness. Franz Kierschner played the pastor with his usual care. Georgine Neuendorff's Maria, the pastor's wife, was another piece of work deserving of the highest praise. She depicted motherly love with a sympathy rarely seen.

This week, the last of Herr Bonn's stay in the city, will see him as Richard III. Two performances of the play will be given, one on Thursday, the other on Friday night. Next Monday Herr Bonn will give his farewell performance. The play chosen for the occasion is The Journalists. Director Conried will make one of his rare appearances on the stage in the role of Schmuck.

Murray Hill—Magda.

The Henry V. Donnelly Stock company at the Murray Hill Theatre appeared yesterday afternoon in Hermann Sudermann's great play, Magda. The venture was out of the usual line of the company and it seemed at first blush a daring one. Yet the players, who had evidently been most carefully rehearsed, proved themselves equal to their unaccustomed task, and the presentation, while lacking somewhat in smoothness and finesse, was yet in almost every respect very creditable. The mounting gave evidence of thought and care—all of the settings being appropriate—and the stage-management of George Henry Trader was decidedly good.

In the standing title-role Louis Hope Crews proved again that she is an actress of unusual talent and quality. She was very sincere, very attractive in her lighter scenes, and very appealing in the more serious passages. Her lamentable lack was her only shortcoming. She never quite sounded the wondrous depths of emotion that are in the role.

Edwin Holt played Pastor Heffterdingt in a natural and easy manner. He was thoroughly human in every scene. N. Sheldon Lewis was an exceptionally interesting Dr. Von Keltner. He departed in many minor particulars from the accepted notions of the character, but none of his changes were bizarre or spectacular. Indeed, he was at every moment quite in touch with the best meanings of the role, and his portrayal was altogether admirable. Robert McWade, Jr., was impressive as Leopold Schwartz, the father, though he played in rather a melodramatic key that was at times out of harmony with the play and the work of the other players. Charles A. Hutchinson was an agreeable Max, and George Henry Trader played Von Klein excellently.

Frances Starr as Marie Schwartz gave a sympathetic, well ordered portrayal. Rose Stuart was an admirable Franziska, and Isabel O'Madigan was a very satisfactory Mrs. Schwartz. The others in the cast were, without exception, well suited to their roles. Next week A Bunch of Keys.

Fourteenth Street—The Bold Soger Boy.

Comedy-drama in three acts, by Theodore Burt Sayre. Produced Feb. 9.

Gerald Adair ..... Andrew Mack
Colonel Bassett ..... Richard J. Dillon
Captain Fitzgerald ..... Giles Shine
Captain Thorndyke ..... Hugh Cameron
Gustavus Van Nahm ..... Robert Payton Gibbs
Barton Quimby ..... Harry P. Stone
Swing Hi ..... Eddie Heron
Billings ..... Thomas E. Jackson
Corporal of the Guard ..... Edward Alken
Helen Fitzgerald ..... Frances Ring
Mrs. Bassett ..... Mildred Beverly
Mrs. Esmeralda O'Hooligan ..... Maggie Fielding
Richard ..... John Cooke
Thomas ..... Gus Wilkes
Montmorency Bassett ..... Willie Tilden
Millicent Bassett ..... Vivian Martin

The admirers of Andrew Mack gathered in large numbers at the Fourteenth Street on Monday evening of last week and gave him a rousing old-fashioned Irish welcome, that must have warmed the cockles of his heart. He had his "faction" with him, and the way they laughed and cried and applauded, as their emotions were touched, was exhilarating to those who are accustomed to the indifferent attitude of the average Broadway audience. It is a pleasure to record the fact that Mr. Mack, his new play and his songs scored a triple success.

The scenes of the drama are laid at Fort Wadsworth, the military post on Staten Island. Gerald Adair, a young Irishman, is attached to Uncle Sam's forces, and also to Helen Fitzgerald, the pretty daughter of an army captain, who is stationed at the same post. In the first act it is shown that Gerald Adair is an assumed name taken by the young Colt for the purpose of concealing his identity. He had some years before been mixed up in a rough card game in the West and had struck a man who had cheated him. He thought he had killed the man, and as a consequence he was in an unsettled state. A German named Gustavus Van Nahm, who was present when Adair had the row in the Western gambling house, turns up. Mutual recognition follows, and the German, together with Captain Thorndyke, who is also in love with Helen, proceed to make it extremely uncomfortable for the hero. Van Nahm is anxious to secure the plans of a new gun invented by Colonel Bassett, and he offers Thorndyke $25,000 if he will steal them. Thorndyke returns to the colonel's house after the guests at a reception have departed and is caught in the act of riding the colonel's desk by Gerald. Mrs. Bassett is also in the room, having been aroused by the noise made by the thief in entering the house. This scene was splendidly worked out, as the villain, at bay, threatens to involve the good name of Mrs. Bassett, coupling it with Adair's in a most embarrassing way. Thorndyke is allowed to go on certain conditions, and the curtain falls on an effective climax.

A young lawyer named Quimby, who has been the good angel all through, learns that the man Adair is supposed to have killed is alive and has been arrested in New York. This information is effectively used to foil the plans of the two scamps. Adair's name is cleared and he wins the girl and a legacy of $40,000, and as the final curtain falls the future looks very rosy for Gerald and Helen.

Mr. Mack deserves all credit for a splendidly effective portrayal of the dashing and witty "soger boy." He was easy, graceful and natural, and whether he was grave or gay, he carried conviction with every word he uttered. He is by all odds the best actor of his class before the public to-day, and the audience let him feel that they appreciated his efforts thoroughly. The curtain was raised several times at the end of the second act, and Mr. Mack was forced to make a speech. Second honors went to little Vivian Martin, a tot of nine or ten, who is about the most precocious youngster in the profession. She has a scene with the star, in which she is supposed to become his fiancee, that is irresistibly amusing, and she played it with all the skill of a veteran. Frances Ring was only fairly good as Helen. She was mildly pleasing and looked and dressed well. Maggie Fielding made as much as possible out of the part of Mrs. O'Hooligan, and made very few slips in her brogue. As Quimby, the effervescent young lawyer, Harry P. Stone made a decided success. Eddie Heron played Swing Hi, a Chinaman, with a make-up and dialect that were irreproachable. Mildred Beverly was quite satisfactory as Mrs. Bassett and helped materially in the stirring second act climax. Robert Payton Gibbs as Van Nahm and Hugh Cameron as Captain Thorndyke made an admirable pair of villains. Giles Shine was hardly strong enough as Captain Fitzgerald. Richard J. Dillon was appropriately dignified as Colonel Bassett. Little Willie Tilden as an irrepressible "kid" was almost as good as Vivian Martin, and Masters John Cooke and Gus Wilkes helped the fun along very nicely. Thomas E. Jackson and Edward Alken did well in minor parts.

Mr. Mack's four new songs were all encored, especially the one called "We'll Hurry to Church and Be Married," which is a gem in its way. The others were "Little Tommy Murphy," "Grandmother's Songs" and "You Are My Star, For I Love You." The scenery, showing views of the fort and New York harbor, was pretty, and the production ran with great smoothness under the direction of Edward E. Rose.

New Star—The Queen of the Highway.

Drama of Western life, by Charles A. Taylor. Produced Feb. 9.

Stanley ..... William Trainor
Dan ..... Dan Merrifield
Cohen ..... Daniel Thompson
Manatoba ..... J. Louis Ungerer
General ..... Samuel R. Steel
Molly Mapleson ..... Dorothy Thornton
Rainbow ..... Albertha Lee
Bob Sherwood ..... Jack Sharkey
Bell Diamond ..... Charlotte Severson
Toby ..... Henry Miller
Jess Miller ..... Georgia Deer
Mat Bowley ..... Frank Kilday
Dennis McNamara ..... Ernest J. Mack
John Sherwood ..... George Milo Belden
Oscar Lilly ..... Arthur E. Sprague
Standing Bear ..... Jim Deer
Red Fox ..... George Deer
Alila ..... Georgia Deer

The Queen of the Highway, a picturesque drama of Western life, by Charles A. Taylor, was presented at the New Star Theatre last week and attracted immense audiences with its well told story of love and tragedy.

The bandit queen, of whose wayward career but one day, and that the last, is disclosed in the play, is a heroine worthy of a place among the Western creations of novelists. Imperious and wilful, she charms the rough frontiersmen by her daring skill as a marksman and rider, while at the same time, unknown to them, she is the leader of a robber band whose exploits on the highway alarm the country and finally bring the detectives on her trail.

Although she sees the toils fast closing around her, she cannot bring herself to break loose from her evil associates. Chief among these is Mat Bowley, for whom she has deserted her husband, and who urges her to make one more effort to increase the hoard raised by their depredations. Accordingly, with her band, she attempts to hold up the mail coach, but, meeting with unexpected resistance in the struggle, is shot by a Government officer, who, it appears, is her deserted husband. As she dies in his arms she shoots her confederate, Bowley, the villain, who has wrecked her life.

A nearly successful attempt upon the treasure carried by a pony express rider, Bob Sherwood, is another thrilling episode of the play. He is ambushed by Manitoba, a renegade Indian, and his associates, and, being considered dead, thrown over a cliff. After fighting off the wolves who attack him while lying there helpless, he is rescued by an Indian girl, who loves him, and returns in time to foil the would-be abductor of his sweetheart, Jess Miller.

Manitoba holds the latter a captive, and, feeling sure of his prey, offers her the choice of death or becoming his squaw. She pretends to consent, but tricks him, and he dies by the fiery death that he had intended for her.

Charlotte Severson made a most fascinating Bell Diamond, the Bandit Queen. Impetuous she was, and graceful, with a wilful abandon that emphasized the alluring charms of her vivacious personality.

Georgia Deer was acceptable as Jess Miller, the Western Wildflower. The strenuous life of a pony express rider on the frontier was finely illustrated by Jack Sharkey as Bob Sherwood. Don Merrifield made a vigorous figure as Dan, the cow-puncher. Oscar Lilly, a Government detective who poses as an English tourist, was amusingly drawn by Arthur E. Sprague, and Albertha Lee as Rainbow, the half-breed Sioux maiden, was very effective in her part.

Some amusing comedy was furnished by Daniel Thompson as Cohen, a peddler, who sells the forbidden "firewater" to the Indians, and who is the object of the cowboys' vigorously expressed dislike. Ernest J. Mack as Dennis McNamara, a stage driver, and Dorothy Thornton as Molly Mapleson, keeper of the Wild Horse Tavern, indulged in some amusing lovemaking.

The four-footed actors must not be overlooked, for they gave intelligent aid to their masters throughout the piece. The staging and scenories were extremely effective, while the scenery represented in a remarkably artistic fashion the canyons and mountain slopes of the Far West.

Metropolis—Spotless Town.

A musical comedy in three acts by Whitcomb Reilly. Produced Feb. 9.

Dietrich Schultzel ..... Bob Carlin
Ludwig Sauerbraten ..... Nat Brown
Butcher Bellestaaken ..... Dave Conroy
Policeman O'Rafferty ..... Phil McFarland
Dr. Gruffaz ..... Charles H. Flynn
Mayor Wise ..... George W. Kerr
Tug ..... Curtis Speck
Chief Slow ..... Harry Speck
Alkali Ike ..... George W. Kerr
Amor De Vale ..... Frank Raymond
Harvard Yale ..... Charles H. Flynn
Kitty Tepoole ..... Adelaide Marsden
Lady Beautiful ..... Marie Richmond
Mary Ann ..... Lillian Tyce
Vera Swift ..... Frances Kelly
Villa Parks ..... Nelly Kelly

Out of the familiar Spotless Town and its quaint pastor inhabitants an amusing hodgepodge of specialties interspersed with catchy songs and clever dancing has been formed.

The usual cheerful disregard as to plot or sequence is shown, but a large company of clever comedians and specialists contrive to cover all such shortcomings and place the audience in a contented mood.

Bob Carlin and Nat Brown were much applauded for their impersonations of Dietrich and Ludwig, the purchasers of Spotless Town, and in creating the fun of the piece they were ably assisted by Lillian Tyce, the cook, who made a decided hit with her fresh yodle song. Adelaide Marsden, the maid; Phil McFarland, the policeman; Dave Conroy, the butcher; G. W. Kerr, the mayor, and Charles H. Flynn as the doctor, all deserve special mention for their excellent work as our pastor friends.

Two hard-working, tiny comedians, Curtis and Harry Speck, won applause by their clever work, and their sparring act brought down the house.

Marie Richmond wore handsome gowns and contributed several songs; and the three Kelly Sisters in their acrobatic and biograph dances made an instantaneous hit. A chorus of really pretty girls, who could both dance and sing, was a pleasing addition.

The scenery was a satisfactory reproduction of the famous Spotless Town.

American—Barbara Frietchie.

The American Theatre Stock company gave a commendable production of Barbara Frietchie last week before crowded houses. Maurice Freeman as Captain Trumbull and Jessaline Rodgers as Barbara Frietchie were both excellent. Robert Cummings ably realized the part of Hank Negley, although his auditors failed to appreciate his work. Bert Lytell as Arthur Frietchie, Frank

CURRENT AMUSEMENTS

Week Ending February 21.

ACADEMY OF MUSIC—Florodora—4th week—32 to 37 times.
AMERICAN—The Sporting Duchess.
BELASCO—Blanche Bates in The Darling of the Gods—12th week—79 to 85 times.
BIJOU—Marie Cahill in Nancy Brown—1 to 8 times.
BROADWAY—The Silver Slipper—37th week—135 to 140 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—30th week—231 to 236 times.
CIRCLE—Closed.
CRITERION—James T. Powers in The Jewel of Asia—1 to 8 times.
DALY'S—Jeanne Eagels in The Billionaire—8th week—29 to 33 times.
DEWEY—Sam Devere's company.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—Chauncey Richman and Margaret Anglin in The Unforeseen—4th week—21 to 25 times.
FOURTEENTH STREET—Andrew Mack in The Bold Soger Boy—2d week—10 to 14 times.
GARDEN—E. H. Sothern in If I Were King—4th week—22 to 27 times. (Fourth extra Hamlet matinee Monday).
GARRICK—Annie Russell in Miss and Mrs.—5th week—31 to 36 times.
GRAND OPERA HOUSE—A Romantic Chance.
HARLEM OPERA HOUSE—Isabella Gilmore in The Masked Ball.
HERALD SQUARE—De Wolf Hopper in Mr. Pickwick—5th week—30 to 35 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The Country Boss.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—8th week—31 to 36 times.
LONDON—Travers Burlesquers.
MADISON SQUARE—The Earl of Pawtucket—3d week—17 to 22 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—9th week—39 to 43 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—16th week—97 to 101 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Chauncey Olcott in Old Limerick Town.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—The Merry Maidens.
MRS. OSBORN'S PLAYHOUSE—Romeo and Juliet.
MURRAY HILL—Magda.
NEW STAR—In Old Kentucky.
NEW YORK—Williams and Walker in Dahomey.
OLYMPIC—World Beaters Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Amelia Bingham in The Frisky Mrs. Johnson—3d week—3 to 8 times.
PROCTOR'S FIFTH AVENUE—The Way of the World.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The District Attorney.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl with the Green Eyes—5th week—28 to 33 times.—The Little Princess—21 to 25 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—Last Lynne.
WALLACK'S—The Sultan of Sulu—8th week—28 to 33 times.
WEBER AND FIELDS'—Twiddle-Twaddle—28th week—28 to 33 times.
WEST END—The Village Postmaster.
WILLIAMSBURG—The Railway Porter.
VICTORIA—Blanche Walsh in Resurrection—1st week.

H. Jamieson as Mr. Friedrichs, Paul Scott as Colonel Hayley, Thomas Reynolds as Dr. Hal Boyd, John Revell as Fred. Colwix, Fred. Ryley as Tim Green, and John Hewitt as Edgar Strong were all acceptable. The Sally Ragley of Frances Ivens, the Mrs. Boyce of Laura Almonino, and the Mrs. Hunter of Lillian Boger were capable characterizations. Julia Blanc was exceptionally good as Mammy Lo, giving the dialect of the part amusingly. The other parts were in capable hands. The play was put on with praiseworthy care as to details, and the costuming was good. This week, The Sporting Duchess.

Third Avenue—East Lynne.

Rebecca Warren, in Frank Burt's production of East Lynne, opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a good house. Miss Warren's portrayal of Lady Isabelle and Madame Vine was thoroughly capable. The Archibald Carlyle of Will J. Dean, the Sir Francis Levison of Frederick Kirby, the Lord Mount Severn of Bruce Belmeter, the Barbara Hare of Jennie Dunbar, the Richard Hare of Arthur Roach, and the Little Willie of Dorothy Lorne were satisfying characterizations. James J. Connors as Mr. Dill, Dolcey Lorne as Joyce, and Charles Palmer as the officer were adequate. The play was well staged. Next week, On the Suwanee River.

At Other Playhouses.

MANHATTAN.—Mrs. Fiske will give the one hundredth performance of Mary of Magdala on Wednesday night. A matinee performance will be given on Wednesday afternoon, the proceeds of which will be donated by Mrs. Fiske to the Regina Angelorum. There are but two weeks remaining of Mrs. Fiske's engagement at the Manhattan.

MADISON SQUARE.—Augustus Thomas' The Earl of Pawtucket, with Lawrence D'Orsay and Elisabeth Tyree, is said to be breaking Madison Square records.

BELASCO.—Blanche Bates in The Darling of The Gods still pleases large audiences.

GARDEN.—E. H. Sothern nears the close of his engagement in If I Were King. A special matinee of Hamlet will be given on Tuesday.

SAVOY.—The Girl With the Green Eyes runs on, while The Little Princess comes to this house for matinee performances.

DALY'S.—Jerome Sykes in The Billionaire is the bill.

EMPIRE.—Charles Richman and Margaret Anglin in The Unforeseen are the attractions.

GARRICK.—Men and Men, with Annie Russell, is the play.

FOURTEENTH STREET.—Andrew Mack enters upon his last week in The Bold Soger Boy.

BROADWAY.—The Silver Slipper continues its successful run.

METROPOLIS.—Chauncey Olcott in Old Limerick Town is the attraction.

WEST END.—The Village Postmaster is the week's offering.

ACADEMY OF MUSIC.—Florodora runs on.

WALLACK'S.—The Sultan of Sulu still holds sway.

MAJESTIC.—The Wizard of Oz continues its success.

NEW STAR.—In Old Kentucky is the attraction.

CONRIED GETS THE METROPOLITAN.

On Friday afternoon the directors of the Metropolitan Opera and Real Estate Company made a decision in the matter of selecting a successor to Maurice Grau as lessee and director of the Metropolitan Opera House. The matter had been under discussion for several weeks, and had engaged the interest not only of members of the operatic branch of the profession, but of all music lovers, and, to a great extent, of the public at large. A number of well-known men strove for the position. The competition finally narrowed down to Heinrich Conried, Walter Damrosch, and George H. Wilson. Each of these gentlemen was backed by men of great wealth and influence. The directors heard the propositions of the contestants on Friday, and after careful consideration decided to place the direction of the opera in the hands of Mr. Conried.

The choice of the director of the Irving Place Theatre for the more prominent position of director of the Metropolitan has met with approval on all sides. His career in America—the details of which are very well known—has fitted him for the post, and it is expected that under the management of Mr. Conried the performances at the Metropolitan will reach a standard of excellence that has not before been known in this country.

Mr. Conried has not yet given out his plans for the coming season of grand opera, nor indeed has he thoroughly formed them. It is understood, however, that he will seek particularly to improve the ensemble work. The stars will no longer be considered the entire entertainment. Mr. Conried promises to do away with the silly excuses for non-appearances and the lack of rehearsal that have long characterized the productions—or rather the revivals—at the Metropolitan. In consequence a number of the principals have already begun to cast slurs at the new director.

Mr. Conried's contract with the directors is for a term of five years. As soon as the present season is over he will have the stage of the Metropolitan entirely rebuilt according to modern ideas, so that it will be be possible to present elaborate scenic effects. These improvements will cost between $50,000 and $100,000.

Mr. Conried's new position, which he will assume in June, will not, for the present affect his connection with the Irving Place Theatre. He will continue to direct the fortunes of that playhouse for some time to come.

THOMAS-SWEET CASE POSTPONED.

The principals in the Augustus Thomas-Henry Sweet episode appeared in the City Court at New Rochelle on Feb. 9 before Judge Edgar M. Phelps. John J. Crennan was the attorney for Mr. Sweet and Charles Van Auken for Mr. Thomas. After the complaint had been read counsel for Mr. Sweet asked for an adjournment for one week so that application might be made for the transference of the case to the County Court at White Plains. The adjournment was granted. When the case again came up yesterday the transference was the point considered, and this will be further argued on Saturday, when the parties will be present at White Plains. It is now probable that the motion for a trial in the County Court will be denied and that the case will come up in the New Rochelle court on Feb. 25.

FRITZI SCHEFF IN LIGHT OPERA.

A three years' contract has been signed by Fritzi Scheff, of the Metropolitan Opera House company, and Manager C. B. Dillingham, whereby the singer will desert grand and appear in light opera, the piece being an operetta adapted from the French.

SOLD TICKETS TO A BOY.

Frederick Follett, treasurer of the New Star Theatre, was arrested on Saturday, charged with selling a ticket to Ernest Castagnetta, a fifteen-year-old boy, and, in so doing, violating the law that states that no child under sixteen shall attend a theatre unless accompanied by a parent or guardian. The boy was also detained.

CRUSADE AGAINST THE HAT.

The manager of the Wagner Cycle, to be given in May at the Covent Garden Theatre, London, has not only issued a decree against the matinee hat, but will sell tickets only on the conditions of the removal of all headgear.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Rev. Walter E. Bentley, General Secretary, will preach in Trinity Church, Pittsburg, Pa. (the Rev. Arthur W. Arundel, rector and Chaplain), next Sunday, Feb. 22, at 11 A. M. and 8 P. M. The subject of the sermons will be "The Church's Duty to the Theatre," and all members of the profession in Pittsburg, together with others interested, are cordially invited. On Monday, Feb. 23, a meeting for the purpose of organizing a local Chapter of the Alliance in Pittsburg will be held in Trinity Church Parish House at 4 P. M. Among the speakers will be the Rev. Dr. Arundel, the Rev. R. W. Grange, the Rev. S. Edward Young, and the General Secretary.

The February reception of the New York Chapter will be held next Thursday afternoon, Feb. 19, at the Parish House of Zion and St. Timothy, West Fifty-sixth Street, between Eighth and Ninth avenues, from 2.30 to 5.30 P. M. A fine programme is promised, and members are privileged to invite two friends.

Two services were held last Sunday evening by the New York Chapter, one in Manhattan at St. Augustine's Chapel, and the other in Brooklyn at Christ Church. The sermon in Brooklyn was preached by the Rev. E. Homer Wellman, and the subject was "Life Lessons from the Stage." The sermon in Manhattan was preached by the Rev. Thomas H. Sill, the subject being "The Actors' Church Alliance and Unselfish Service." Among other things, Mr. Sill said:

The Actors' Church Alliance has grown into a great institution and has become known among people. It is distinctively an unselfish work. It is doing a work for others to draw stage people and church people together in closer fellowship and communion, because of the example of our dear Lord, who would draw all men to Him. Our Alliance—I may as well tell you, for perhaps you know not the details of our work—is only four years old; has now over 2,500 enrolled members who have signified their willingness to work for others, and about 900 chaplains, scattered as they are, over North and South, and from East to West over this whole country. These chaplains are to be found in every city and town where there is a theatre. Their names are posted near the call boards, and services are freely given to any actors and actresses who may need their services. Not only the churches, but their parish houses and their rectory parlors are open to the profession. The barrier between religious people, so called, and professional people, so called, is completely broken down by this Alliance of ours. This free and unselfish service is thus rendered not chiefly in these services in town and city, but especially to those on the road, who are going from place to place, who find time for the great privilege and who find the hand the right hand of fellowship. It is a purely unselfish work, the doing unto others what we would have others do unto us. If the word of God dwells in us richly, whether we belong to the church or the stage, we will not be content with our own worth, but we will be very good to others. But let no forget self in our readiness to show forth the love of God that is in our hearts. Let us at all times do God's work with gladness. My text is taken from I Cor., 3 ch., 16 v. Here is truth, dear friends; dear to us as the great words of the apostle, which in these times of ours are very apt to be overlooked and forgotten. Our times are extremely rigid, especially in our dealings one with another, and it is right that this state of matters should be made prominent and plain. There are very pious people who are every day more concerned about saving their own souls than they are about saving the souls of others. They will get all the good they can from God's word, from sermons and from the services in the church, and care not if any one else gets that good or not. They will shut themselves up in closer relations and will not care who are shut out; and as for giving God and God's dear Son to everybody, this is not to their taste. Theirs may be a richly arranged church, with beautifully cushioned pews, with splendid service and more splendid music, to say nothing of the preaching, but their hearts are not right and they are not truly happy, for happiness can alone be found in unselfish service.

The Boston Chapter of the Alliance intends to take steps during the present session of the Legislature to have a law passed to compel theatrical managers to keep contracts they make with members of the profession. At a meeting recently held the matter was fully discussed, and specific cases being cited, immediate action was decided upon. The Chapter will hold a festival in Easter week, and Charles B. Ensign will be its director. The Rev. Dr. Beale is heading a movement to endow a free bed for actors in the Vincent Hospital. It will be known as the Boston Chapter Free Bed.

Between thirty and forty people gathered to the regular tea given by the Boston Chapter last Thursday. There were present C. P. Flockton and several members of the Du Barry company. Mary C. Crawford, the Rev. Ellis Bishop, the Rev. Thatcher Kimball, Ellen Ellsworth, the Rev. William Winslow, and others.

MARTIN HARVEY CONVALESCING.

Martin Harvey, who for the past fortnight has been ill with pneumonia at Columbus, O., and who was at one time seriously ill, is convalescing and will, it is believed, soon be able to return to his company.

SOTHERN AND McCARTHY TO COLLABORATE.

E. H. Sothern and Justin Huntley McCarthy, it is said, will soon collaborate on a sequel to If I Were King, in which the former is now playing the role of François Villon. The piece will probably be produced next season.

OPERA HOUSE BURNED.

The opera house at Elkader, Iowa, was destroyed by fire on Feb. 5, entailing a loss of $7,000.

AMONG THE DRAMATISTS.

A new play treating of soldier life in the West has recently been finished by Richard Harding Davis and will be produce dearly next season.

Loyal Hearts, a play by Eugene Sawyer, was recently produced at San José, Cal.

Will S. Rising is writing a melodrama in which he and Lillian Kemble will star next season.

George A. Lawrence has just completed a dramatization of Marie Corelli's latest novel, "Temporal Power." Mr. Lawrence, who is touring in The Vendetta, will star in his new play under the direction of W. J. Henderson and son next season.

J. K. Hutchinson and Rolinda Bainbridge will shortly produce a new farce-comedy by Edmund Day, entitled Raising the Wind.

It is said that E. H. Sothern will soon give at the Garden Theatre a matinee performance of a romantic play in verse by Percy Mackaye, son of the late Steele Mackay. The play is founded on the Canterbury Pilgrimage, and Mr. Sothern will play the role of Chaucer.

Sydney Macy has finished his play of Francesca of Rimini.

William V. Mong, in collaboration with Louise Elenor Meyers, is writing a four-act sensational drama for Bromland and Jacobs.

George Middleton, co-author of Julia Marlowe's success, The Cavalier, has just completed, with Leandos Westervelt, an original four-act comedy dealing with early American life. The hero is a well-known historical character, new to the stage.

Charles T. Vincent is receiving the congratulations of his friends upon the success of his latest plays, A Boy of the Streets and the new Old Sleuth. The former was produced at the Grand Opera House, Boston, Mass., recently, before a large and appreciative audience, receiving high praise from both the press and public. Old Sleuth, which was written especially for Hurtig and Seamon, has proven a success.

PROFESSIONAL DOINGS.

William J. Tilton, correspondent of THE MIRROR at Jacksonville, Ill., was married, at Peoria, on Jan. 29, to Telva Lisle.

Thomas Courtney and William Bertram were arraigned last week in the Jefferson Market Court charged with robbing Joseph A. Maguire, professionally known as Joseph Wilkes, who has been playing in Jim Bludso. Wilkes claimed that he was throttled in the vestibule of his house and robbed of his watch.

Pasquelina De Voe is convalescing from a severe attack of pneumonia.

Lincoln's Birthday proved to be a very successful day for the theatres. It is conservatively estimated that between 120,000 and 135,000 persons attended the various performances.

A fire panic which narrowly escaped fatal results occurred on Thursday night at the Unique Theatre, Brooklyn. The overturning of a pan of grease in a restaurant next door sent a cloud of smoke into the theatre and the cry of "fire" was raised. In the rush to the exits many were bruised.

It is rumored that Sylvia Lynden, who this season has made a hit as Sophy Fulgarney in The Gay Lord Quex, will next season head a road company in Du Barry.

Selma Herman has secured the new play, Parted at the Altar, and will produce it early in the Spring.

J. M. Ward will next season produce a new sensational melodrama by William L. Roberts, entitled A Human Slave, which contains many new features that have never before been seen in this style of piece. Under the title of The Iron King, the piece play was produced recently in California.

A daughter was born to Mr. and Mrs. William A. Bradley, in this city, last month.

The senior students of the American Academy of Dramatic Arts will present Twelfth Night, exactly according to the text of the first folio, at the Empire Theatre on Friday afternoon.

Milton Kirkendall, of the Jolly Rovers company, is under the physician's care in Omaha. She will probably be able to rejoin the cast in a few weeks.

George A. Weller has left the Human Hearts company and has joined Sporting Life, which opened in Freeport, Ill., on Feb. 2.

The Kilties, who are on their sixth transcontinental tour, are meeting with success. The organization, under the management of T. P. J. Powers, will travel a distance of 25,000 miles upon the tour, which will end in Buffalo in June.

Anna Wilkes, the soubrette of A Desperate Chance company, has rejoined the cast, after a two weeks' absence enforced by illness.

G. A. Stryker has won a very stubborn contest over the will of his mother, who died recently, leaving a large estate. His brothers found what they claimed was a later will, but the justice who heard the case ruled that the two papers constituted one will. This decision is the only one of its kind that has ever been rendered, and Mr. Stryker is happy at the way things have turned out. His mother was a relative of Rachel, the famous tragedienne, it is said.

It is said that Clarita Vidal will leave the cast of The Silver Slipper to appear with Elsie De Wolfe in Cynthia.

Isidore Witmark officiated as chairman at the recent shop talk at the Green-Room Club.

The Osceola Club of the Twenty-ninth Assembly District gave a theatre party on Thursday night at the Grand Opera House, the performance being Foxy Grandpa.

Ada Zell closed with The Gay Lord Quex company on Dec. 15 and was succeeded in the cast by Edith Rowland.

Mrs. George H. Primrose has joined her husband at New Orleans and will accompany him during his Southern tour.

Charles Jones, stage director of The Sultan of Sulu, has left to join the King Dodo company in Boston. Walter Lawrence has succeeded him at Wallack's Theatre.

Sandol Milliken will soon, it is said, leave The Bird in the Cage to become leading ingenue of the Empire Theatre company.

A dainty souvenir programme in the form of a valentine was presented to the patrons of At Cozy Corners, in which Adelaide Thurston appeared at the Opera House at Iowa City, Iowa, on Feb. 14.

Lillian Bruce, who had expected to make a trip to the Coast, is ill with pneumonia at her home in Washington.

C. H. Meltzer is translating into English a new French light opera by Victor Capoul, the tenor, who formerly sang at the Metropolitan, and Aime La Chaume, the composer of Prima Donna.

The Mrs. Brune company, in Unorna, under the direction of Wallace Munro, left New York yesterday (Monday) to open at Paducah, Ky., on Wednesday. The company has been reorganized and all of the dates contracted for prior to Mrs. Brune's illness will be filled. Mr. Munro has gone West to take personal charge of the tour.

J. Gordon Edwards has secured the American rights to Two little Sailor Boys, which is now successful in London. Mr. Edwards and Mrs. T. J. Boyle, manager of the Boyle Stock company, will put the piece on the road next season.

Anne Harrison, the wife of Dick Harrison, has been forced to terminate a twelve years' engagement with the Spooner Dramatic company, and is now in Corpus Christi, Texas, receiving medical treatment.

Kathryn B. Roberts has closed with Murray and Mack's Shooting the Chutes company and has joined Pickings from Puck for the rest of the season.

Edna May has returned to London to begin rehearsals for the new comic opera, The Schoolgirl, the music of which is by Leslie Stuart and the libretto by Paul M. Potter. Hilda Moody, Marie Studholme, and Ella Snyder will play prominent parts, and Violet Cameron will also appear.

Lillian Lester attempted to commit suicide on Thursday morning while at the Baptist Hospital, St. Louis. She was in state of delirium and sprang from a second story window and was picked up suffering from concussion of the spine. Her condition is serious.

When Helen Byron left the cast of The Wizard of Oz company, the young women of the chorus presented her with a beautiful seal ring, and she was also the recipient of a number of bouquets of flowers.

Maurice Campbell, manager of Henrietta Crosman, has been in Pittsburg during the past week arranging for the opening of his star in The Sword of the King, which occurred last night.

Charles N. Schroeder, general manager of the Madison Square Theatre, has sailed for Porto Rico to regain his health, shattered by his recent illness.

Blanche Aldrach, who has been seriously ill in Chicago with diphtheria, has almost recovered and will soon leave for her home in Salt Lake City.

Abbie Pitou, the eldest daughter of Augustus Pitou, was taken ill with typhoid fever at her home in this city last week. Her condition became serious, and on Saturday her father, who had been resting in Florida, returned to town to be at her bedside.

Jerome Eddy last week signed an agreement to write a four-act melodrama that will be produced in New York next season. The plot is sensational, and the title is of such a striking nature that neither the author nor the manager will make it public.

Louis Phillips, manager of the Lyceum Theatre, Brooklyn, will present for the first time Myron Leffingwell's play, entitled In the Land of the Cajuns, on March 9.

Charles F. Tingay, who has lately been playing at the Grand Opera House, Philadelphia, was taken ill last week and is now a patient at St. Joseph's Hospital in that city.

Andrew Robson, who has been starring successfully this season under the direction of Wallace Munro in Richard Carvel, was taken ill at Kansas City last Monday. He is still in that city under medical treatment, but it is expected that he will recover sufficiently to rejoin the company within a short time. The organization has continued on its tour with Richard Herndon in the title-role.

Lillian Buckingham, who has been ill during the past week, will to-day leave for her home at Los Angeles, Cal.

Kirke La Shelle began rehearsals yesterday with his company in Henry M. Blossom's play, Checkers.

WILLIAM NORRIS.

Photo by Sarony, New York.

. . . . That is to say, that William Norris scored a decided personal hit; for A Country Girl (despite the sex of the title) is practically William Norris. This talented and versatile comedian, who has run such a remarkable gamut of roles within recent seasons with unvarying triumph, virtually carries the whole life and fun of this tuneful and merry piece upon his own shoulders—and he is thoroughly fitted for the feat. As the facetious, glib and maneuvering Barry, he redeems scene after scene from conventional tameness by the originality of his comic cleverness and by the irresistible infectiousness of his humor. One can hardly imagine that this same sly, mirth provoking Barry was once the counting pain tortured Adonis seen in the Palace of the King, or the malicious wasp like Pepe of Francesca da Rimini. It is a far cry even to the drily droll haverseack of His Excellency, the Governor, or to that master creation of a Ghetto type, the unscrupulous and self seeking poet Mejchisedek Pinchus. Mr. Norris has been long recognized as an expert farceur and burlesquer since the days of the Frohman Comedians. His New York Casino absurdities are not forgotten (such as the old rose Count), and in Chicago, where he created the hilarious parts of the Burgomaster and King Dodo, he is a prime favorite. His present role of Barry in A Country Girl is akin, however, to his short lived part in Little Miss Nobody and to his limping lover in Papa Gougou. As to his notable gift at make-up, the playgoer has but to gaze upon his ludicrous disguise in the second act of this piece as a very gray spinster with Zaza hair. Of feminine impersonations, there is no end, but this caricature is absolutely "sui generis" and laughter convulsing. Mr. Norris is an artist to his finger tips, and from his opening ditty of sea life and his pose as a heavy swell and art connoisseur, to his whimsical masquerades, he kept last night's audience in a constant simmer and bubble of ebullient mirth. Three of the four song hits of the show are his nautical ditty, just mentioned; his "Chick-Chick" duo and his "Quarrel Duet." The bantam like exactness of Mr. Norris in the "Chick-Chick" won enthusiastic applause, while his deftness and delicacy of comedy in the "Quarrel Duet" made that comedy number a masterpiece of fine art in its own kind. Throughout the various scenes he dominated the performance by the spontaneity and the finesse of his humor.—Philadelphia "Record." Feb. 3, 1902.

OBITUARY.

Hubbard T. Smith, a prominent member of the consular corps of the United States and a composer of some note, died in Genoa, Italy, on Feb. 9, of Bright's disease. Mr. Smith was born in Ohio forty-five years ago and had been in the Government service since 1870. In the War, Treasury and State departments he did notable work, and was at the time of his death vice-consul at Cairo, Egypt. For a short time during his busy career he was on the stage as a member of Francis Wilson's company. Among his best known compositions were the songs "If You Love Me, Darling, Tell Me With Your Eyes," "Listen to My Tale of Woe," "Swinging in the Grapevine Swing," "Mandy," and "Sweethearts and Wives." The last named song became very popular among navy officers and is always sung aboard ship at Christmas celebrations. Mr. Smith also wrote two operettas, Coronet and Coin and The Lottery Ticket, that were successfully produced by amateurs in Washington.

Frank H. Devlin, for a few years a prominent member of various repertoire companies, died at his home at Mauch Chunk, Pa., on Jan. 23, of pneumonia. Mr. Devlin was born in Philadelphia on Aug. 22, 1857, and made his professional debut in 1880 as leading man of the Kittie Rhoades company. Subsequently he occupied the same position with a number of other traveling companies. He was quite successful, but in 1892 he was obliged by ill health to abandon the stage. The funeral services were held at Mauch Chunk on Jan. 26, under the auspices of the local lodge of Elks, of which Mr. Devlin was a member. He was also a member of Templar Lodge, No. 208, F. A. M., of New York city.

Mrs. R. H. Sheldon, mother of Clarice Vance, died at her home at St. James, L. I., on Feb. 9, of cancer of the throat. She was a native of Ohio and was fifty-one years old. Miss Vance, who was playing in Indianapolis, was notified of her mother's approaching death and started immediately for the East, but Mrs. Sheldon passed away before the daughter arrived. The funeral services were held in the Episcopal Church at St. James on Friday afternoon.

Mrs. Lucy Russell, who as Mrs. Asseralo made a successful tour of the Klondike with a theatrical company a few years ago, died at the Alameda Sanitarium, Alameda, Cal., on Feb. 2. She was married upon her return from the north to J. A. Hoyt, brother of Charles H. Hoyt. After his death she married Leon Russell, who survives her.

Mrs. Ed. Christie died at the City Hospital, on Blackwell's Island, on Feb. 13. She had been at one time well known as a variety actress. Her husband is now on the road. The funeral services were held yesterday (Monday) and the remains were buried by the Actors' Fund, in the Fund plot, in the Cemetery of the Evergreens.

Mrs. Caroline Stein, mother of Geoffrey Stein, the actor; Moses Stein, of the Richmond Academy of Music, and Edward Stein, treasurer of the Columbia Theatre, Washington, died suddenly at her home in Washington last week of heart failure.

Frank C. Morgan, recently the manager of the Grand Opera House, Jackson, O., died in that city on Feb. 4 of consumption. The Elks and the Masons, of which orders he was a member, conducted the funeral services.

Emma C. West, widow of William H. West, in loving memory of her husband, has published an in memoriam card in the principal papers of the United States. Mr. West died on Feb. 15, 1902.

June Macnally, "the Dublin Girl," died recently at her home in England.

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LAWYER, Dramatic Mirror.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The programme is headed by Hickey and Nelson, in Twisted and Tangled, and includes the Tourist Trio, Pauline Moran, Jane Courthope, Charles Ferguson, Rita Redmond, Gillahan and Murray, Collins and Hadell, Fuego and Lee, Miller and Kenyon, Steve Jennings, Rice Brothers, Vignolo Trio, Mr. and Mrs. Irving Beydell, Waldorf and Mendon, and the vitagraph.

Keith's Union Square.

The programme includes Eugene O'Rourke and company in Parlor A, Watson, Hutchins and Edwards, Tom Lewis and Sam J. Ryan, Mark Sullivan, Three Macarte Sisters, Hines and Remington, Imhoff and Conn, Three Millettes, Herbert and Willing, Cordray and Burke, Charles B. Lawlor and daughters, the Two Pucnells, Lawrence Crane, Sully Stambler, Albertus and Millar, Thor, and the biograph.

Proctor's Fifth Avenue.

Clyde Fitch's play, The Way of the World, is the attraction, presented by Minnie Seligman, Frederic Bond, William Brunwell, Eva Vincent, Ada Lovick, George Friend, Ivah M. Wills, Florence Rock, Verner Clarges, and others. The olio embraces Charlie Case, John E. Dove, Parsons Sisters, Koppe, and the kalatechnoscope.

Proctor's Twenty-third Street.

The bill includes the Two-Ichi Troupe, Midgely and Carlisle, Jackson Family, John Healey, the Elmer Foreman Trio company, Gladstone Sisters, Delmar, assisted by Edna Tennent, Toledo, Wynne and Garner, G. M. Mitchell, Harry Brown, the kalatechnoscope, and Florence Burns.

Proctor's 125th Street.

The stock company is seen this week in The District Attorney, by Harrison Grey Fiske and Charles Klein, with a cast including Adelaide Keim, James R. Wilson, Hugh Ford, Bol Alton, A. P. Buckman, Polly Stockwell, and others. Retta Curtis and Francis Le Page are in the olio.

Proctor's Fifty-eighth Street.

Sapolio, with Miss Archer Crawford and Hal Howard Fowler in the leading roles, holds the boards this week. The support includes Louis Brown, Grace Huntington, Bessie Lee Lanthe, Richard Lyle, Charles W. King, and others. Claudius and Corbin and Marion Garson appear between the acts.

Hurtig and Seamon's.

This house offers Robert Hilliard and company, in The Littlest Girl; Georgia Gardner and Joseph Maddern, Howard and Bland, Lieutenant Gibbs, Charles Bassil, Amato, Jordan and Cromwell, Fields and Wooley, and Silvers and Emerle.

Weber and Fields'.

Twirly Whirly and The Stickiness of Gelatine continue, with the same big cast of popular players, and the same chorus of sprightly maids in the same catchy songs and dances that have been in use since the beginning of the run.

Circle.

The bill is furnished by the Rose-Fenton company, which includes Charles J. Ross and Mabel Fenton, Johnson and Dean, Julian Rose, Delmore Sisters and company, Musical Johnsons, Sherman and De Forrest, and Morani and Nevaro. Eva Williams and Joe Tucker remain for a second week, presenting Driftwood.

THE BURLESQUE HOUSES.

Dewey.—Sam Devere and his own company are here this week.

Miner's Bowery.—The Merry Maidens are the merrymakers at this house.

London.—The Trocadero Burlesquers is the attraction.

Olympic.—The uptown folks have the World Beaters to amuse them.

LAST WEEK'S BILLS.

Tony Pastor's.—Crane Brothers and Belmont in their excruciatingly funny Mudtown Minstrels specialty were the headliners and more than made good. They were on late, but the audience could not get enough. Georgia Gardner and Joseph Maddern presented a new farcette called Jimmy's Marie. It was written by George Henry Trader and Alice B. Ives. The characters are a young married couple. The husband has developed the club habit and the wife decides to teach him a lesson. She produces two bottles, one containing whiskey and the other tea. She pours whiskey for her husband and tea for herself, and pretending to become intoxicated, talks glibly of pugilism and other sports. She retires to put on a dress suit, and the husband finds a letter that gives him a clue to the reason for her strange conduct. He pretends to have a hilarious "jag" when she returns, dressed as a young man, and she becomes frightened. He forces her to put on her dress and makes her beg for mercy, when he produces a rat in a trap and threatens to release it. The fact that she still has the trousers on does not lessen her fear in the least. The sketch was played with great briskness by Miss Gardner and Mr. Maddern. Their parts are equally good and they played into each other's hands very nicely. The piece made a big hit with the Pastor patrons. Miss Gardner made a fine appearance in male attire. Willie Hale and Frances did some extraordinary feats with hoops and clubs. Hodge Hall and company were seen in a new sketch, called A Bachelor's Troubles. Mr. Hall was assisted by three women, one very stout and two with more genteel figures. Mr. Hall was a crusty old bachelor and the three women took turns in annoying him. There are a number of amusing incidents and a lot of fun of the rough-and-tumble order in the piece which seemed to meet with emphatic approval. The people are all clever, especially Mr. Hall, who is very droll, and his stout female assistant, whose figure alone is good for a big laugh. Norvell and Nibio finished some excellent music. The Greuter Trio, comedy acrobats, had an act called Billboard Bill, using a fence instead of the usual trick house. John F. Clark told some stories and sang some songs, including one of those impromptu affairs in which the people in the most expensive seats are made fun of in order that the gallery occupants may have an extra laugh. The bill also included the Phelps-Cullenbine Trio, Daly and Devere, Kilroy and Britton, Barrington and Martello, Daniel J. Harrington, Mott's dogs, and the vitagraph.

Keith's Union Square.—The Four Lukens topped the list and went through their extraordinary series of feats on the high horizontal bars to the accompaniment of great applause. Louis Simon and Grace Gardner in their very funny sketch, The New Coachman, kept the house in roars. Mr. Simon has a quaint method that is always sure to hit the mark. Gregowin and Chance used the old act, A Mismated Pair, and Mr. Gregowin's Dutchman proved as entertaining as ever. The Quigley Brothers made one of the big hits of the bill. Their new act, A Congressman at Large, is far better than their old one, which was one of the funniest things in vaudeville for several seasons. Frank Bowman and Rose Adelia, who have been absent in the legitimate for several months, were warmly welcomed. Their sketch, The Door Key, is full of amusing lines, situations and songs, and they scored heavily. The Dillon Brothers had a fine lot of new parodies and they were repeatedly encored. Hill and Whittaker were also among the favorites. Miss Whittaker's singing is the feature of the act. Scott and Wilson did some good work in the comedy acrobatic line. Others who pleased were Wood and Ray, Georgia O'Ramey, a clever comedienne; Fields and Wooley, Ralf Brothers, Lew Wells, J. Warren Keane, the Brothers Abern, and Dermody and Conlin. Some excellent views were shown on the biograph.

Proctor's Fifth Avenue.—Garrett O'Magh, with its Irish scenes and incidents, pleased the lovers of that style of drama and large and enthusiastic audiences were the rule. William Brunwell was the "broth of a boy," and though he did not indulge in any of the vocal pyrotechnics that are customary with Mr. Olcott, still he made a handsome hero and was very effective in the stronger scenes. Minnie Seligman again proved her versatility by giving a very good performance of Eileen Nagle. Eva Vincent was right in her element and played the role of Mrs. Devlin for all it was worth. Gerald Griffin, in the small part of Darby Lynch, got all the laughs that were coming to him, and improved considerably on the original lines by the use of some quaint impromptu remarks. Verner Clarges, George Friend, George Edwin Bryant, Florence Rand, John Wortley and others contributed to an excellent performance. A good vaudeville bill included Edgarda and Rooney, Rice Brothers, Crowley and Fowley, good singers and dancers; Albert Campbell, Rhetta Curtis, the clever violinist; Harry Brown, and the kalatechnoscope.

Proctor's 125th Street.—His Father's Boy, by Sydney Rosenfeld, was very well done by the stock company, and the funny lines and situations, as well as the clever work of the players, kept large houses in good humor. James E. Wilson as William Penale put plenty of life into his part. Adelaide Keim was bright and breezy as Nita. Charles M. Seay and Bol Alton were unusually good even for them. H. Dudley Hawley as the silent friend, Ada Lovien as Mrs. Penale, Maud Wilson as Mrs. Mackie, Polly Stockwell as Mrs. Burney, and Julian Reed as the servant were all excellent. Bennah and Miller, Claudius and Corbin, and the kalatechnoscope were seen between the acts.

Proctor's Fifth-Fourth Street.—Hearts Are Trumps was played to crowded houses. The play is one of the best seen at this house this season, the music hall and avalanche scenes being especially well received. The cast was led by Ned Howard Fowler, who, as Basil Gillespie, gave a very creditable performance. Edna Archer Crawford was effective as Lady Crosby. Laura Stone as Dora Woodberry proved very clever. Others who did well were Paul McAllister, Arthur Buchanan, A. H. Stuart, and Margaret Kirker. Between the acts William Thompson Davis gave some very good imitations and the kalatechnoscope pleased with new pictures. The scenic equipment of Hearts Are Trumps left nothing to be desired.

Proctor's Twenty-Third Street.—Laura Biggar was seen once more in the sketch, A Thief in the Night, which was fully reviewed in this column recently. Mr. and Mrs. Mark Murphy made the hit of the bill in their new act, Why Dugan Swore Off, which is the best vehicle they have ever had. Melville and Stetson pleased with their songs and patter and showed magnificent costumes. Mosher, Houghton and Mosher were decidedly successful in their bicycle specialty. Leon Morris' pantes did a series of amusing tricks. Smiri and Kessner in their diverting acrobatic act won applause. Bennet and Young scored heavily with their illustrated songs. Mr. and Mrs. Stuart Darrow made good pictures on a screen, also with smoke. Sam Drane told some good stories and gave several excellent imitations. Others in the bill were the Ansell troupe, Levino, the Lyuns, and the kalatechnoscope.

Hurtig and Seamon's.—Augustus Cook and company headed the bill in the sketch Napoleon. Mr. Cook's conception of the title-role is very strong. He portrays the agitated Emperor on the eve of an eventful battle and shows the struggle between his sense of duty and gratitude toward the savior of his life with excellent effect. Milton and Dollie Nobles were seen to advantage in the clever little comedy, Why Walker Reformed. Their work was greatly appreciated. Robert Fulgora appeared in a number of wonderfully quick changes. His act is further enlivened by songs and recitations in keeping with the characters he impersonates. The description of the Suburban, with rapid changes of costume, made a great hit. John and Bertha Gleeson execute some of the most difficult steps in clogging in a manner which should cause the old timers to look well to their laurels. Vera King favored with several songs which went well. William J. Tompkins made a poor start, but saved his act by a fine sketch of Italian character. Murray Brothers have a good musical act which was well received. Jagger and Jagger were successful in a small way with their songs and dances. The vitagraph offered some interesting views of the Durbar at Delhi.

Weber and Fields'.—Large and enthusiastic audiences roled as usual and they laughed at the complications in Twirly Whirly and the Gelatine burlesque. A travesty on Mrs. Burnett's The Little Princess was put in rehearsal last week.

The Burlesque Houses.

Dewey.—Weber's Merry Widow company made its first visit to New York this season, and was greeted by a succession of crowded houses. The opening sketch was The Duchess at Home, by Elmer Tenley, in which the entire company appeared to advantage. The feature of the olio was Charmion, who threw away her gesting and stockings as usual. Others were Lillian Washburn and George M. Rosch, Edith Sylvester, Jackson and Moore, the Brothers Dunar, and Ryan and Wilson also appear. The concluding skit, Haven Heaven, is novel and amusing.

Miner's Bowery.—Harry Bryant's Parisiennes pleased large audiences. Hits were made by Van Leer and Dube, the Craigs, Lawson and Hanson, and others.

Lonnon.—The City Club, including Jeanette Paris, the Three Leon Sisters, Bell and Gilbert, and other favorites, drew good attendance.

Olympic.—The Utopians, with the usual burlesques and olio, pleased the residents of the Northern section of the city.

THE CIRCLE OPENING.

The number of vaudeville houses in New York was increased by one last week, when the Circle, at Broadway and Sixtieth Street, was opened under the management of Percy G. Williams, the enterprising and energetic manager of the Brooklyn Orpheum. The house was crowded on the opening night, and the patronage during the week is an indication that the new venture fills a want in this part of the city, and that Mr. Williams will enjoy a prosperous season. On account of the limited seating capacity, and the expensive talent engaged by Mr. Williams, his margin of profit will not be as large as it should be, but if the public knows what a really good vaudeville bill is, there is no doubt about the success of the venture.

For the convenience of his patrons Mr. Williams arranged a time table, showing at what hour and minute each act might be expected to appear. The programme began at 1.15, with D'Almo's dogs and monkeys, which put everybody in a good humor to enjoy the quips of Lew Hawkins, who was in fine form. The Great Montrell followed with his excellent juggling act, in which he is assisted by a clever boy. Pauline Hall came next, and, of course, her songs were rapturously applauded. Eva Williams and Joe Tucker, in their always-welcome Dickey's Fiasco, made one of the big hits of the bill. Miss Williams is as captivating as ever, and her humor and pathos brought down the house. The Mysterious Zanzigs kept everybody guessing for fifteen minutes, and then George Fuller Golden got them back into a hilarious mood with his droll stories and cleverly sung songs. Whatever laughs were left after Golden got through, were captured by the Russell Brothers in their Irish servant girls specialty, which never seems to wear out. The Four Brothers Bard and A Trip to Luna on the vitagraph brought to an end one of the best all-star bills ever seen in New York, and Percy Williams went back home over the Bridge wearing a very happy smile.

DAVE NOWLIN'S NEW VENTURE.

DaveNowlin has issued a neat little booklet announcing a new departure for next season. He will, with the assistance of Gladys Van Antwerp and others, be seen in a new act called Peace, Be Still, which he claims will be entirely novel and different from anything now in vaudeville. In addition to songs and imitations by Miss Van Antwerp and Mr. Nowlin, the act will embrace a startling feature in a new song called "Peace, Be Still," which will be done with special scenery and wonderful electrical effects. Mr. Nowlin's confidence in the new act is such that he has already expended a large amount of money in perfecting it. It will be done entirely in one.

WHAT "HOUDINI" IS THIS?

A performer is billed at the Park Theatre, Worcester, Mass., this week as "The Great Houdini, King of Handcuffs." Houdini, who has been creating a sensation in Europe for months past, was last heard from in Amsterdam, Holland. He has written many interesting letters from the other side that have been perused with much pleasure by Mirror readers. He has not notified THE MIRROR of his arrival in America, so this man in Worcester, who is appearing with Fulgora's Stars, must be some one else.

AD S. WITMARK IN VAUDEVILLE.

Ad. S. Witmark, the popular young baritone, youngest son of the well-known music publisher, who has been studying with leading teachers for several years, and for the past two seasons has been engaged at many leading musicales, drawing-rooms, etc., has received a very flattering offer from a prominent vaudeville manager. Mr. Witmark is considering it and will, no doubt, in the near future be heard at one of the leading houses in this city.

ROSS AND FENTON TO LEAVE VAUDEVILLE.

Charles J. Ross and Mabel Fenton have decided to abandon vaudeville at the end of the present season. They have made arrangements to star next season in a strong melodrama, under the management of Weber and Rush.

VAUDEVILLE JOTTINGS.

Hereafter the names of performers appearing in New York will not be printed in the columns headed "Vaudeville Performers' Dates," as they appear on the first vaudeville page under "Theatres and Music Halls."

The Boston terrier owned by Gardner and Vincent took first prize in his class at the Detroit Dog Show on Feb. 9, and was also awarded a special prize as being the best Boston terrier in the show.

Richard O. Gorman and Nellie Leonard, in the rural comedy Human Nature, are meeting with success on the road and have received several very flattering notices.

Happy Fanny Fields has scored an unqualified success in Europe, and she is already booked up to 1906 at a large increase of salary. She has reserved a few weeks this coming Summer and will spend her vacation on this side of the water, arriving in July.

The success of Walter Stetson and co. in A Villain Unmasked continues unabated. Mr. Stetson is singing F. A. Mills' new song, "Anna, Let Me Hear From You," which has made a hit.

The Empire City Quartette (Cooper, Tully, Mayo, and Cooper), who are with Frank B. Carr's Thoroughbreds, do not believe in letting the grass grow under their feet, as they have filled no less than eleven Sunday night dates since the season opened. They are booked solid over the Hopkins circuit and H. J. W. Gorman's circuit of parks next Summer, their dates running to August 8.

Kennedy and Rooney will retire from Vaudeville on June 1 to fill a twenty weeks' engagement, playing light comedy roles and doing original specialties, at the Grand Opera House, San Francisco. They will go with the Hopkins Show until April and will fill dates on the Orpheum circuit during April and May.

Mr. and Mrs. Neil Litchfield have just concluded a tour of the Keith circuit. During the past year they played forty-eight weeks of dates, three weeks of clubs and Sunday concerts, and lost one week through sickness, making a total of fifty-one weeks, which is a record that they are justly proud of. They have an offer for next season at, double the salary that they have averaged the past season, and the engagement will cover the entire season.

Laura Deane, who has just closed with the Harvest Days Are Over co., has gone into vaudeville. She has a powerful contralto voice, which is heard to advantage in some of Max S. Witt's latest songs.

Agnes Herndon has entirely recovered from the spasmodic colds that compelled her to close her starring tour and has taken apartments in New York for the rest of the Winter. Miss Herndon contemplates returning to vaudeville in a new sketch.

John Walter, of Walter and Magill, with Robie's Kaleidoscopians, has turned over his part in the opening burlesque to Charles Buckley, of Buckley and Doyle, and is now doing only his kid act in the olio with Alice Magill and the Frenchman in the afterpiece. The team were especially engaged to appear at the Allemania Singing Society concert in Philadelphia on Feb. 1.

Charles E. Grapewin and Anna Chance made their final vaudeville appearance in New York on Saturday evening last. Next season they will star in a farce-comedy.

Pantzlie and Radcliffe report that their dancing novelty, Nobody at Home, has scored a success.

Marie Dressler returned to New York last week and during a stroll down Broadway was warmly greeted by her friends.

John Blunt and Victor Moore, who have been associated in vaudeville, write THE MIRROR denying the rumor that was circulated some time ago to the effect that they had been married.

James Richmond Glenroy and his clever headed the bill at the Sunday night concert at the American Theatre on Feb. 15.

Miss Russell is very ill in Boston, having been poisoned by eating some canned food.

A genuine success was scored at the Gotham Theatre, Brooklyn, on Sunday, Feb. 8, by J. K. Hutchinson and Belinda Fairbridge in Edmund Day's latest sketch, Raising the Wind. It was the biggest laughing hit that ever played the house and took three hearty recalls.

Frank and Ida Williams closed another successful engagement at the Howard Athenæum, Boston, week of Jan. 26, and have signed with John Stoddmann as a feature act in the concert for the coming season.

Ledoux's second production, The Watermelon Girls, will be put on about Feb. 15. McMahon and Chappelle will be featured in the act.

Mr. and Mrs. Harry Ellsworth have just closed on the Proctor circuit and played Sunday nights at the Auditorium, Newark, and the Novelty and Gotham, Brooklyn. They opened at Waterbury, Conn., yesterday, with Bridgeport and New Haven to follow. They report that their new act, The Silk Stocking, is a big hit.

On account of the existing laws regarding children under a certain age performing on the stage little Leo Jackson, of the Jackson Family, bicyclists, was unable to perform at the Orpheum, Brooklyn, last week, and cannot appear at Proctor's this week.

Clayton Kennedy, who is appearing in vaudeville with Mattie Rooney, recently received a criticism in a Syracuse paper which mentioned his legs only. It went on to say that he was blessed with a pair of legs that were natural born comedians; in fact, a whole comic opera and minstrel show combined. Mr. Kennedy claims that his legs do not deserve the cream of the criticism; that they are not naturally funny; that they are well formed and in perfect condition, and that he is personally responsible for their capers, having trained them for that purpose.

Gladys Pennington, of Sullivan and Pennington, was tendered a dinner by her father, F. Clark Pennington, on Thursday evening last, the eve of her birthday. Remarks of opening and congratulation were made by Attorney F. X. Sullivan. The speaker of the evening was Penny Nelson, who in her characteristic manner entertained by her witticisms. Miss Pennington was the recipient of many presents, among which was a diamond brooch from her husband. Sullivan and Pennington are well booked up for this season, and next season go with the Bohemian Show.

Lizzie E. Wilson reports having made a hit with her German specialty week of Feb. 16 at the Orpheum, Omaha.

Gracie Emmett writes from Sydney, Australia, that she opened at Rickards' in that city on Dec. 26, and that her sketch, Mrs. Murphy's Second Husband, by Charles Horwitz, scored a big success. Business in Australia is splendid and all the theatres are crowded. Miss Emmett's engagement in the Antipodes is for forty weeks, after which she will go to London, returning thence to America.

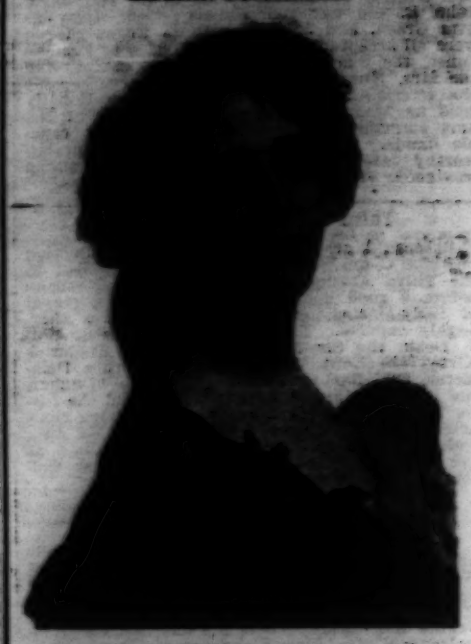
Florence Bindley got a pair of black eyes in New Orleans a few days ago, while saving her famous diamond dress from a fire that threatened the destruction of the Orpheum in New Orleans. The Arcadian Hotel, next to the theatre, was on fire and Miss Bindley, accompanied by C. H. Bray, the manager of the Orpheum, rushed to her dressing-room, the door of which was locked. Mr. Bray put her shoulder to the door and his arm slipped, his elbow coming in contact with the space between Miss Bindley's eyes, resulting in a discoloration. She was so happy over the safety of her gown, however, that she did not mind the pain inflicted by Mr. Bray's "crazy bone."

Press Eldridge celebrated his birthday on Saturday last at Pittsburg. He received a telegram early in the morning from his mother, "Aunt Louisa" Eldridge, who still maintains that Press is the loveliest valentine she has ever received. Press is equally proud of his mother, whose popularity with the members of the profession has always been very great.

Rudford and Winchester are at the London Hippodrome in their comedy juggling act. After their first performance their engagement was prolonged five weeks, and as this is their first appearance in London they are greatly pleased. They received several offers for pantomime, but had to refuse them as their time is entirely booked.

Madge Childress gave a trial performance of a new sketch called Cab 99, last week at Hurtig and Seamon's Music Hall. Miss Childress made her appearance in the costume of a hoyden.

The veteran Georgie Minstrel, John Gordon & Queen (in The Man That Knocked), although a regular for seventeen years, is busy to continue the



LILLIAN BURKHART.

Photo by Sands & Brady, Providence, R. I.

Lillian Burkhart, an excellent likeness of whom appears above, is just now enjoying the fruits of the biggest triumph of her successful career in vaudeville. The fruits are in the form of contracts running close to 1904, and all because this clever comedienne has secured a sketch which not only fits her like the proverbial glove, but which delights managers and public alike. Miss Burkhart has been an indefatigable searcher in the sketch field, and has presented many bright little plays, but in her latest offering, A Strenuous Daisy, written for her by Anna H. Richardson, a successful New York newspaper woman, she has a role which combines comedy and sentiment in just the right proportions to insure success. The playlet runs through thirty-one minutes of rollicking laughter, and as the audacious young person from Nevada, who covers a rich depth of lovable womanhood and tender sentiment, with a most amusing veneer of slang, Miss Burkhart scores at every point. Her entrance into an austere Eastern home, as the unwelcome wife of an only son, and her complete conquest of the entire household, form the theme of the sketch, but no outline of the plot can do justice to her whimsical yet lovable characterization. She has ample opportunity, between laughs, to show her ability in more serious work, and her vivid, dramatic word-picture of a typical Western racing-scene, when she rode her own mare, to save the day from an unscrupulous Mexican horse-dealer, arouses genuine enthusiasm at every performance. It is not often that one hears "bravos" in a vaudeville house, but Miss Burkhart has a number to her credit for this one scene alone. The new sketch will be heavily featured during her Western tour, and will be produced in June at Keith's, in this city.

The veteran Georgie Minstrel, John Gordon & Queen (in The Man That Knocked), although a regular for seventeen years, is busy to continue the

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LONEY HASKELL

My contract with DRAMATIC MIRROR expires with this issue, and I beg to inform all my friends that this constitutes my part of the performance. Thanking you all for your kind attention and applause and hoping you won't do anything until you hear from me, and wishing you a Merry Xmas and Happy New Year, I remain each a Rascal,

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he is still in the land of the living, and will at any time be greatly pleased to receive visits from any member of the profession in restaurant need that may call upon him for a chat, at his residence, 336 West Seventeenth Street, New York. The Judge requests THE MIRROR to lay stress on the fact that he is not a moralizer, and asks that all callers leave their pocketbooks at home.

Mabel Lloyd, of When Johnny Comes Marching Home, left that organization at the close of its New York Theatre engagement and will go into vaudeville for three weeks, appearing at Keith's New York and for three weeks, appearing at Keith's Philadelphia houses and the Duquesne, Pittsburg, in a new sketch by Walter Prochnow, of the Brooklyn "Eagle," entitled Mistakes Will Happen. She will be assisted by Frederick Day and Bowen Bowen.

Motegiri continues to be the most talked of novelty in vaudeville, and Manager Melville has proved to the managers that he has one of the biggest drawing cards they have ever handled. The Keith management at Providence published a statement to the effect that 27,595 paid admissions was the record at that house during Motegiri's stay.

Samuel L. Tuck, after a partnership of over five years with Hurtig and Seamon, has severed his connection with them and will hereafter "paddle his own canoe."

Madame Eugenia Mantelli will shortly produce in vaudeville a one-act comic opera, by Arturo Buzzi-Peccia, called Fiquita. During the opera she will make five changes of costume.

J. Austin Fynes has accepted a one-act play by Roland R. Mathews, which will be produced shortly at Proctor's Twenty-third Street Theatre.

Madame Helena Gerard, who does a most remarkable act with lamps and dogs, arrived from Europe on Sunday. She will make her American debut with Barnum and Bailey's Circus at Madison Square Garden next month.

Robert Gray has undertaken the management of the Sunday evening concerts at the Herald Square. His first programme included Madame Mantelli, Robert Wilke and Mabel Hudson.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville and burlesque unite this week; sketches, monologues, quartettes, musical acts, etcetera, in fact, all that one could wish for in the whirl of busy vaudeville and burlesque.——At Sam T. Jack's Harry Hearn and his clever entertainers have returned and all manner through the jolly farce, A Night on Broadway. In a decidedly attractive manner Harry is impressive in the leading role, and Carrie Webber and many other ladies contribute to the fascinating effect. John Raynor, in Mr. Morris' absence. Our old friend, John Raynor, is Mr. Morris' manager, and meeting him recalls the days when he used to manage his own theatre in Milwaukee. Raynor is always big at Jack's.——For the first time this season we have the Rentz-Santley on, and as the old saying goes: "There is nothing old about the show except the title." Even the chorus girls are chic and smart for the title. Abe Leavitt has put on several new a la girlish. Abe Leavitt has put on several new and refreshing ideas, thank goodness. May Ward, Lizette Sisters, Charles Robinson, James and Bobbie Leonard, Morgan and McBride, and John Lemp have all got much to do. The co. is having a good week of it at Hopkins'.——A Night With Cotterelse is revived at the Trocadero, and the stock co., which has been doing good (fine, heaven) the Weber and Fields burlesque at this place, appear in the various parts. Sally and Nat Fields have the principal roles, while Alec Carr, May Howard, and others: Grace D. Whitney, Gus Mortimer, Tom Hanlon continues to draw respectable business.——Tom Hanlon continues to draw well at the La Salle, and now that much popular has taken place and large chunks of "bum" Shakspere and queer business has been cut, there is a semblance of humor introduced about the performance; but even with the improved conditions it will never set the world on fire. There is considerable entertaining material in Tom Hanlon, but they schism have behind it. Such clever men as Dave Lewis, Al. Shean, Charley Warner, Arthur Hanlon, Ida Emerson, and the other team mates, Austin Mahoney and Bertha Gallagher, are sure to do bright side-splitting, and they never have had a better opportunity in Chow Chow, the new comedy of the opportunity in Chow Chow, the new comedy of the opportunity in Chow Chow, the Founders of Tom Hanlon.——The past week there was much to please, one of the Kidd and Cahill theatres, much to please, one of the Kidd and Cahill theatres, the Chicago Opera House, closed a hit made by Al Reeves' Beauty Show. Among the principals were Lew Hearn, Jay Thorpe and Carleton, Irving John and Emma Ray, Thorpe and Carleton, Irving Jones, Fields and Hanson, Phyllis Allen, Tasso and Dunbar, Kitty Gordon, Jack and Millett, Bessie and Dunbar, Kitty Gordon, Jack and Millett, Bessie and Pearl Quinlan, Lester Sheridan, Three Fishers, Tom Nolan Curtis, Lester Sheridan, Three Fishers, Tom Nolan Curtis, Lester Sheridan, Three Fishers, Tom Nolan Curtis

Thomas, Willett, and Co.—Poli's, Bridgeport, 16-21.
Thornhill and Wicks—A. and S., Boston, 16-21.
Three Lyons—Keith's, Providence, 16-21.
Tilton, Martha—Empire, Columbus, O., 16-21.
Tinney and Chatham—Trocadero, Phila., 9-21. Dixie, Scranton, March 2-7.
Tower's Performing Dogs—Empire, Hoboken, 16-21.
Van Hoven and West—Dixie's, Scranton, 16-21.
Vance, Charles—Columbia, Cincinnati, 16-21.
Vane—Bowdoin Sq. Museum, Boston, 16-21.
Vanessa, Isabella, Troupe—Bowdoin Sq. Museum, Boston, 16-21.
Vivian—Auditorium, Baltimore, 16-21.
Wagner Sisters—Star, Hamilton, Can., 16-21.
Walker, Ben—Howard, Boston, 16-21.
Watson, Dorothy—Orph., Kansas City, 16-21.
Ward and Curran—H. and B., Brooklyn, 16-21.
Washington, The—A. and S., Boston, 16-21.
Watsonburg Brothers—Keith's, Boston, 16-21.
Watsonburg Brothers and Tenny—Empire, Hoboken, 16-21. Keith's, Boston, 23-28.
Way and Maitland—Haymarket, Chicago, 16-21.
Weyburn, Ned, Jockey Club—Shea's, Buffalo, 16-21.
Webb, Margaret—Sheedy's, Pawtucket, 16-21, Sheedy's, New Bedford, 23-28.
Webb's Seals—Park, Worcester, 16-21.
Weeks and Kane—Arch St. Museum, Phila., 16-21.
Wells, Lew—Keith's, Boston, 16-21.
Wells, Billy—A. and S., Boston, 16-21.
Wessons and Frank—Orph., Kansas City, 16-21.
WESSON AND WALTERS' CO.—Family Theatre, Portland, 16-21, Howard, Boston, 23-28.
Weston and Allen—Orph., Utica, 16-21. Bon Ton, Jersey City, 23-28.
Westons, Three—O. H., Chicago, 16-21.
White, Stuart, and Co.—Chase's, Washington, 16-21.
White and Simmons—Empire, Columbus, O., 16-21.
Wicks, Lazarus—A. and S., Boston, 16-21.
WILBER, MARSHALL P.—Keith's, Boston, 23-28.
Williams and Weston—Olympic, Chicago, 16-21.
Williams and Williams—O. H., Chicago, 16-21.
Willis, Nat—Grand, St. Paul, 16-21.
Wood and Bates—Orph., Omaha, 16-21.
Wood, Mitt and Maude—Poli's, New Haven, 16-21.
Woodward—Arch St. Museum, Phila., 16-21.
Wordette and Kussell—Proctor's, Albany, 16-21.
World's Trio—Casto, Fall River, 16-21.
Yorke and Adams—Olympic, Chicago, 16-21.
Young and Brooks—Star, Hamilton, Can., 16-21.
Zabelle, Ki—Poli's, Bridgeport, 16-21.
ZAZELL-VERNON—Orph., Omaha, 15-21, Orph., Kansas City, 22-28.

PUPILS TRAINED IN PUBLIC.

The management of Forepaugh's and the Girard Avenue theatres, Philadelphia, announce the opening in that city of the Girard Avenue Theatre School of Acting, the spring term of which will begin Feb. 18. The faculty of instructors will be under the tutelary direction of Dore Davidson, for years an actor, author, and stage-manager. Instruction is promised in all that appertains to the art of acting, including pantomime, dancing, voice culture, Delsarte, fencing, singing, English, French, German, "make-up," and the vernacular of the theatre. The management, in its prospectus, emphasizes as a unique feature of the new school the fact that the pupils will have frequent opportunity to appear with the stock companies maintained in the two theatres. The theory is that pupils will learn the more quickly to apply the theoretical instruction received in the class room if permitted to mingle and associate in public performance with the matured and expert members of the two organizations, and appear in the course of a season in a wide variety of plays. Moreover, arrangements have been made with other Philadelphia theatres whereby visiting companies requiring supernumeraries and auxiliaries can engage the pupils of the Girard School and thus secure persons who already have had practical experience. The school has its own theatre—a miniature auditorium completely equipped with all the paraphernalia of the stage—and it is there the classes will be held. Visiting players and singers can receive special lessons by arrangement. Pamphlets descriptive of the work of the school and information as to terms, can be obtained by application to the General Director, Girard Avenue Theatre School of Acting, Girard Avenue Theatre Building, Philadelphia.

NEW YORK TO PITTSBURG.

John D. Mishler and I. C. Mishler have achieved a "coup d'etat" in the theatrical business by securing six of the best cities in the country under one management. Each town is very desirable to managers of attractions; each town doing an enormous business; each town with a strictly first-class theatre, and all the theatres ably, liberally and judiciously managed. John D. Mishler has been in the theatre business thirty-two years, has toured the country successfully for years, has unique methods as to managing a theatre, and has the confidence of his patrons to a remarkable degree. "Uncle John" is an unusual character theatrically. I. C. Mishler, of Altoona, is young, liberal and full of new ideas and energy. He has placed Altoona and Johnstown among the most successful of theatregoing towns, and "Doc" is deservedly popular among managers of companies and actors. This team of managers, tandem or working side by side, will give theatricals many surprises between now and the Spring of 1904, it is promised. John D. Mishler is negotiating with Hyde and Behman for the Herald Square Theatre, New York.

THE HOLY CITY.

An indication of the revival of interest in dramatic productions of a more serious nature is illustrated in the announcement made by Thomas W. Broadhurst of the early production of a biblical play, entitled The Holy City. Judging from the advance reports and descriptions of The Holy City, it will probably be another added to the list of successful religious plays. The Holy City was written by W. B. Hurst, and is in five acts. The period of the play is during the troublous times in Jerusalem and the events leading up to and terminating with the death of Jesus. Mary Magdelene is the central figure of the story. Ivan Merlyn will interpret the role of Mary, and Manager Broadhurst promises an exceptionally strong company in her support, as well as an elaborate and expensive production in the way of scenery and appointments. The Holy City will be produced on March 23, and will then be sent on a Spring tour through New York and the New England States. It will have a metropolitan bearing some time in the early part of next season, it is said.

NEW FIRM IN THE POPULAR FIELD.

Houck and Fennessy, of Cincinnati, controlling Houck's, the Lyceum, and the People's theatres, of that city, as well as being vice-president and secretary, respectively, of the Empire Vaudeville circuit, have decided to enter the field of popular attractions playing the leading popular price theatres. They will soon present The Charity Nurse, with the well-known emotional actress, Selma Herman, featured. This piece is by a successful author. It will be given a magnificent scenic mounting, no expense will be spared to make it one of the leading popular attractions. This production will be followed by others. Miss Herman has been engaged for a period of five years, and will, in all likelihood, be seen the latter part of next season at the head of a big special organization presenting a drama now running in London. John M. Cooke will be their general manager, having full charge of the business affairs of the new firm.

MATTERS OF FACT.

G. A. Stryker, who through business matters connected with his family was compelled to give up his engagement this season, has returned to New York from Chicago and is at liberty.

The Laura Winston Stock company is in its thirty-fourth week and is playing to good business. F. B. Flood has lately assumed the position of advance agent for the attraction.

Conroy and Mack's Comedians company, which is touring the South, reports a very successful season.

Ada Boshell, who, on account of the closing of Lost River, is unengaged, would be glad to secure a character or dialect part.

Albert Andress has left the Winchester company, with which he has been playing the role of Philip Allen.

The Famous Troubadours company is meeting with success in its Southern tour.

The Spedden and Paige company, which is touring the West, has been playing to good business.

Charles H. Yale celebrated his birthday last week and received many handsome presents from his friends. The attaches of his theatrical studios and warehouses in Philadelphia, as a token of esteem, presented Manager Yale with a handsome clock and a pair of vases. The presentation was made by Anna M. Kimes, Clarence D. Greenawalt, Arthur J. Overpeck, and Owen Perce.

Handel V. Phasey is fast filling the time for the British Guards Band, which will tour this country next season.

Charles Winkelman, the well-known theatrical wig maker, will shortly move to his new store on Seventh Avenue, between Forty-first and Forty-second Streets.

Alf T. Wilton bought of Dave Marion at Troy, N. Y., on Feb. 8 the latter's rights, title, and interest in the farce-comedy, Looping the Loop, the title of which was copyrighted (Class CXXC, No. 26,412) by Mr. Wilton in September, 1902. Any infringement upon the same will be dealt with to the fullest extent of the law.

Joseph Arthur's plays continue very popular with stock and repertoire companies, as they prove strong drawing cards wherever presented. Mr. Arthur is now furnishing some of the original mechanical effects when letting his plays.

The Star Show Print, of Mason City, Ia., are offering special low prices on all kinds of block and type work.

For just the cost of making out the deeds, the Riverhead Investment Company offer Mirror readers two hundred and fifty lots free and clear. Riverhead is a charming village on Peconic Bay, L. I., and has at the present time three thousand inhabitants.

Nat H. Salsman, composer and musical director for the past four years with A Wise Woman, who arranged all the music for that production, has severed his connection with that organization and will soon arrive in New York. He may be addressed in care of this office.

The address of J. H. Shunk, formerly manager of a number of road attractions, is wanted by the Winterburn Printing Company, 160 Clark Street, Chicago.

Jane Dore, the Gladys in Lost River, is disengaged for the Spring and Summer, owing to the closing of that company's tour, and Miss Dore has had good stock experience and should be addressed at 101 West Thirty-sixth Street.

Edyth Totten has made a dramatization of Tolstoi's Resurrection, which she will let to stock companies or for combination purposes. Her address is the Hotel Winsonia, West Forty-fourth Street.

Born.

BRADLEY.—On Jan. 13 a daughter was born to Mr. and Mrs. William A. Bradley.

CLERMONT.—To Mr. and Mrs. Frank Clermont, a son.

NIBLO.—At New York city, on Friday, Jan. 23, to Mr. and Mrs. Fred Niblo (Josephine Cohan, of the Four Cohans), a son.

Married.

BUTTERFIELD—McCORD.—At Chicago, Jan. 6, by the Rev. R. Franklin J. Smith, W. S. Butterfield and Caroline Kelly McCord.

CROSBY—ROSA.—In Emporia, Kan., Feb. 5, Fairfax Crosby and Patti Rosa.

KINGSTON—NEVILLE.—In Boston, Feb. 2, Cecil Kingston and Hattie Neville.

LEEDY—BUZARD.—At Youngstown, O., Feb. 12, C. Armour Leedy and Maud Buzard.

MENZING—TOWER.—At Indianapolis, Jan. 22, George J. Menzing, of St. Louis, and Marie Tower, of Chicago.

NEWHOUSE—ARCHER.—At Hull, England, William Newhouse, of Newhouse and Ward, and Alice Mary Ann Matilda Archer.

Died.

BERLINER.—Leo Berliner, of the firm of L. B. Berliner and Company, whose residence is at 126 West 116th Street.

BOUDROW.—Mrs. Sarah Boudrow, in New York city, on Feb. 2.

CATHCART.—James F. Cathcart, in Sydney, N. S. W., aged 74 years.

CAYVAN.—Alice W. Cayvan, in Boston, on Feb. 4, aged 47 years.

CLARK.—Joseph Clark, in New York city, on Feb. 7, of heart disease, aged 38 years.

DARGAN.—In Australia, Augusta Dargan Piercy (Augusta Dargan).

DEVLIN.—Frank H. Devlin, at Manch Chunk, Pa., on Jan. 23, of pneumonia, aged forty-six years.

FYNES.—At New York city, on Feb. 8, John A. Fynes, aged 68 years.

GLENN.—Samuel W. Glenn, in Baltimore, Md., on Feb. 10, aged seventy-five years.

GOSS.—Frank Goss, in Portsmouth, O., on Jan. 27, of pneumonia, aged 35 years.

HOLMES.—Augusta Holmes, in Paris, France, on Jan. 28, aged 53 years.

LUTZ.—Wilhelm Meyer Lutz, in London, England, on Feb. 1, aged 74 years.

PAUL.—At St. Paul, Minn., on Jan. 21, of pneumonia, Prince Paul.

PAULL.—William Paull, in St. Louis, Mo., on Feb. 8, aged 35 years.

PEARSON.—A. Y. Pearson, at Phoenix, Ariz., on Jan. 20, of consumption, aged 40 years.

PLANQUETTE.—Robert Planquette, in Paris, France, on Jan. 28, aged 53 years.

RAYMOND.—At Manchester, England, Charles Raymond.

REINHART.—Charles W. Reinhart, in Philadelphia, on Jan. 25, of heart failure, aged 48 years.

ROBINSON.—Mrs. Alexander Robinson, in Utica, N. Y., on Feb. 3, aged 80 years.

ROGERS.—Charles E. Rogers, at Goshen, Ind., on Jan. 27, of paralysis, aged 61 years.

SCHONEBERGER.—Jacob Schoneberger (Jake Berger), in Brooklyn, N. Y., on Feb. 8, of Bright's disease, aged sixty years.

SPARKS.—At Vade Mecum Springs, N. C., on Jan. 28, J. H. Sparks.

WEAVER.—Addison Weaver, at West New Brighton, N. Y., on Feb. 2, aged 70 years.

IN MEMORIAM.

In loving memory of my beloved husband, William D. (Billy) West, who passed away February Fifteenth, 1902. Emma C. West.

Class D. XXc. No. 2883

LIBRARY OF CONGRESS to wit:

BE IT REMEMBERED, That on the twenty second day of January, 1903, FRANCES W. JACKSON, of New York, N. Y., hath deposited in this Office the title of a DRAMATIC COMPOSITION, the title of which is in the following words, to wit: "The Two Orphans," a romantic play in four acts and seven tableaux, whereof N. Hart Jackson is sole author, and by him adapted from the French of Ad. D'Ennery and Eugene Cormon, the right whereof she claims as proprietor in conformity with the laws of the United States respecting Copyrights.

Office of the Register of Copyrights, Washington, D. C. HERBERT PUTNAM, Librarian of Congress (SEAL.)

By Thorvald Solberg, Register of Copyrights.

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GEORGE ADE'S Witty Musical Success,

SULTAN OF SULU

Extra Mat., Washington's Birthday, Feb. 22.

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Pictures. Hiscox Medical Assn. Co., Publishers, Passaic, N.J.

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By sending particulars of their needs to the Secretary (Charles Barnard), as above, general notice will be found up the members. Information also as to proprietary plays already produced.

WANTED ACTRESS. Would like to hear from clever young lady to assist me in Vaudeville. Can earn from $25 to $30 weekly. No objection to good amateur. Tell all you can do in first letter and send photo. Address by letter only, MUSICAL THOR, Care Association of Vaudeville Mgrs., St. James Building, New York City. (I play Keith's this week.)

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PEOPLE WANTED A 1 People for Musical Farce, including Weber & Field Comedians. Leader and Chorus People. VIOLET RAY, 129 West 42d Street.

ABE HOLZMAN.

Photo by Dana, N. Y.

Above is a likeness of Abe Holzman, of the Leo Feist forces, who has written his full share of march successes in the past five years. Mr. Holzman has followed one success with another. His last and best march, "Alagazam," while in the market but a few weeks, bids fair to outdo all of his former work, being played and featured by leading bands and orchestras. Mr. Holzman is the composer of "Smoky Mokes," "Bunch of Blackberries," and "Blaze Away," all of which have been extremely popular. Mr. Holzman is perfectly satisfied with one success a year, and consequently does not write more. In the past five years his every composition has been successful—a remarkable record.

DOWN IN DIXIE NOW.

James Williamson, the popular Western balladist, is singing "Your Own," "You'll Be Happy If I Go," and "Perhaps Love's Dream Will Last Forever."

Fiesole Allen, who is at present playing the leading vaudeville houses, is making good with Shapiro, Bernstein and Company's new ballads, "Only a Dream of the Golden Past" and "I'll Wed You in the Golden Summertime," and Jerome and Schwartz's new songs, "When the Stars Are Shining Bright," "Why Don't You Go, Go, Go," "Susie Anna," "The Gambling Man," and Maude Nugent's new novelty song, "Pearlie."

Al. Campbell is singing "The Lass I Love" on the Proctor circuit.

Kitty Bereaux has in rehearsal two of Boden and Whyte's ballads, "When the Fields Are White With Cotton" and "While the Convent Bells Were Ringing," and Howrits and Bowers' latest, "No One But You." They are to be included in her repertoire of songs.

Sydney Deane's pale number, entitled "In Slumberland," in Rosenfeld and Stone's comic opera, "The Mashing Maid," is sharing the honors with two other notable numbers sung by Miss Gilmore—namely, "My Manette" and "What's the Matter With the Moon To-Night?"

Jere Cunningham renders "Two is a Company and Three is a Crowd" admirably, and responds to several encores nightly.

Annie Hart, the old-time favorite, made a big hit at Proctor's Theatre last week, singing the new Irish song, "O'Brien," to which she responded to many encores nightly.

During the Tournament of Roses held last month at Pasadena, Cal., the Seventh Regiment Band, N. G. C., programmed "Under the Bamboo Tree," by Cole and Johnson Brothers, and "My Lady Love," waltzes, by George Rosey. Both were enthusiastically received.

James Brennan, of the Bijou Theatre Stock company, is singing "I Left My Heart in Dixie."

"The Jewel of Asia," launched so successfully at Boston Cast Frederick Ranken's further promise was not needed after the second performance; he is up to his elbows at final touches on his latest musical comedy written for Marie Cahill, entitled "Nancy Brown;" besides which he pens away from rehearsals for an hour and had another book of his accepted by a prominent manager. Busy month this for Ranken.

Tillson and Hitchings are meeting with success at the Howard Theatre, Boston, singing Shapiro, Bernstein and Company's "Ching a Ling a Loy" and "Only a Dream of the Golden Past."

The Grahams, sketch artists and stereopticon singers, are singing two of Ed. Rogers' latest, "Duty to Home and Flag" and "Three Strikes Out."

Burt Forrest has recently introduced Ross and Osborn's "I've Got to Go Now 'Cause I Think It's Goin' to Rain," Victor Richard, of Dumont's Minstrels, is also singing this with great success.

Laura Bennet and Katie Allen Fox are making good with Jerome and Schwartz's new songs, "Susie Anna" and "The Gambling Man."

Marie Cahill is singing a sequel to her "Under the Bamboo Tree" in her production which opened at the Bijou Theatre, New York, on Feb. 18.

Margaret Dunlap is singing with success "Just Like Dreams," "When I Recall the Long Ago," "Just Ma Little Yaller Boy and Me," Brackett and Girard are also featuring "Just Ma Little Yaller Boy" successfully.

Bessie Taylor Hickey is singing "Two is a Company and Three is a Crowd;" also the new waltz song, "On a Fourth of July."

Dainty Anna Wilkes, with the "Desperate Chance" company, is featuring Shapiro, Bernstein and Company's new coon songs, "Susie Anna," "Just Kiss Yourself Good-By," and "Those Tantalizing Eyes."

An interpolation in "The Jewel of Asia," which always is sure of a big hand, is the composition of Max Hirschfeld, the musical director of the production; it is entitled "My Honey Bunch."

The Raymond Musical Trio are featuring the sentimental novelty cake-walks, "Laughing Ben," "Little Alligator Bait," and "Charmer Waltzes." Charles Moreland and Earle Remington have just completed a novel cake-walk song, entitled "Floral Japan," which is slated for a new musical production.

At the Taylor Opera House, Trenton, N. J., Jennie Renalds recently rendered Max S. Witt's "When the Birds Go North Again," to which three encores were added.

George T. Davis, of Kelly and Davis, is singing Stanley Crawford's new ballad, "Only a Dream of the Golden Past" and "I'll Wed You in the Golden Summertime."

Humes and Lewis are featuring the ballad hit, "Just Because You Were An Old Sweetheart of Mine."

Ed. Jolly and Company, in their new act are singing "Miss Josie," "Dat's De Way to Spell Chicken," and "Good-Night, Beloved, Good-Night."

Alfred Bryan's ballad, "I'll Wed You in the Golden Summertime," is one of the selling hits of the season. His new song, "Only a Dream of the Golden Past," promises to be even more popular. Another new ballad, "Just Like the Beautiful Snow," from his pen will be out shortly. Mr. Bryan writes in collaboration with Stanley Crawford and Silvio Hein.

The orchestra at the Grand Opera House of Springfield, Ohio, under the directionship of Robert Brain, has frequent requests for Rosey's "Adoration" waltzes.

Diamond and Horn are extremely successful with the new picture song, "Somebody's Waiting For Me."

Werner and Shepherd have written Ed. Bitner that the new slides for "Somebody's Waiting For Me" are the cause of much favorable comment.

The picture of little Jesse Sanford Jerome, America's youngest composer, which appeared in THE MIRROR last week, was the means of Andrew Mack offering the youngster an engagement with his company.

McPherson and Brymn, colored composers and creators of comic coon songs, have written a lot of good things in the way of songs, dating back to their first big hits, "Good-Morning, Carrie" and "My Zulu Babe," up to the present time, when they are joyous over the success of "Good-Night, Lucindy," "I Take Things Easy," "Josephine, My Joe," "Those Tantalizing Eyes," and many others of equal prominence. The boys have splendid offices in the Shapiro, Bernstein Building, where they receive their many friends.

The De Faye Sisters intend to feature Lee Orean Smith's lively march song, "When a Lady Leads the Band."

A few weeks ago a party of well-known society folks while enjoying the latest music in an uptown cafe, the subject of song-writing was taken up. One lady vaguely that she could write a song that would be accepted by the first publisher to which it would be submitted, which was promptly taken up in a substantial way. Strange to say, Leo Feist was the first to see the manuscript, and immediately arranged to publish it, with the understanding that the lady's name be withheld, which was agreed to by the publisher, who will use the nom de plume of Vivian Gray. The title of the song is "Little Dollie Driftwood," which looks like a sure winner.

D. J. Sullivan is using with new slides Ed. Bitner's song, "Somebody's Waiting For Me."

William A. Quirk, with the Corse Payton company, has made a decided success of Lee Orean Smith's novel coon song, "I'm So Tired of Living, I Don't Care When I Die."

Adele Rafter has been successful with McPherson and Brymn's coon song ditty, "Good-Night, Lucindy," in the production of Mr. Blue Beard.

Bohannon and Corey, with the World Beaters company, are successful with "Somebody's Waiting For Me," which they are using with slides.

Ben. M. Jerome attended the opening performance of Nancy Brown last week, having several songs in the production.

LETTER LIST.

Members of the profession are invited to use THE MIRROR'S post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office Circulars, postal cards and newspapers excluded.

WOMEN.

Amara, Mlle. Dorothy A., Miss Ayer, Dorothy L. Aubin, Adell Olcott, Mary Asquith, Eleanore Ayres.

Boyle, Anna, Monte Blair, Mrs. J. P. Breyer, Lizzie Booth, Margaret Barry, Margaret Burnham, May Beaumont, Eugenia Bonevier, Madeline Bailey, Emile Beaupre, Vivian Blackburn, Dottie Bird, Catherine Berbe, Jessie Bennett, Grace Belmont, Mrs. H. P. Bulmer, Alice Berry, L. M. Berry, Hattie Brown.

Charran, Jessie, Jean Cowgill, Carrie Colburn, Alice Campbell, Mrs. R. F. Cotton, Lila Conyers, Blanche Croft, Clara L. Chapman, Bayyo Conklin, Lizzie Clifford, Mrs. Robt. Campbell.

Douglas, Blanche, Jennie E. David, Esta Dean, Laura Davis, Mrs. Daniels, Monte Dore, Mrs. Lay M. De Noore, Helen Darling, Virginia Darrell, Marie Dressler, Florence Dean, Kate Dahl.

Elwood, Sybil, Virginia Earl, Minnie Ellison, Maud E. Erskine, Emma Everett, Grace Emmett, Isabelle Evesson.

Fay, Anna E., Miss Fairfax, Grace A. Fleming, Ann Fields, Minnie Fielding.

Greene, Cora Belle, Clara Gistko, Franklyn Gale, Alice Gray, Lottie Gilson, Helen Grantly, Lillie Glover, L. Gordon, Lillia Gaites.

Hawley, Ida, Kate Holland, Almora Hallan, Grace Heyer, Marie Hamilton, Mrs. Burton Harrison, Jessie Howlett, Celeste Helder, Marie Henderson, Mrs. N. A. Hanway, Mrs. Fred'k Hallen.

Ives, Alice E.

Johnson, Virginia, Imogene Jefferson, Evelyn Jorden.

Keeley, Lulu, Mrs. E. R. Kelly, May Kennedy, Bessie M. Kissinger, Ada M. Keeland, Lillie La R. Kelcy.

Lyle, Leslie, Baby Lund, Marie Leicester, Lucille La Verne, May Lawrence, Ella Lawrence, Madeline Lack, Carrie A. Lee, Mamie Lorrimer, Queenie La Del.

Martin, Halley, Monte Madden, Carrie B. Miller, Florence Modena, Clara Minor, Araminta May, Mrs. Frank Mayne, Daisy Morgan, Rose Marston, Jane Morbury, Sue R. Meade, Victoria W. Mason, Bessie Moulton, Ruth Macauley, Rose C. McClure, Grace McLeod.

Nilson, Carlotta, May Nannery, Hattie E. Neville, Ogden, Grace, Channes Ouley, Anna Colborn.

Phelps, Maude, Madeline Paine.

Richards, Jane, Florence M. Randall, Bijou Russell, Carrie Reynolds, Marie Rasiyn, Hilda Rossi, Margaret Rosen, Florence Rother, Julia Ring.

Summerville, Amelia, Hattie Starr, Lillian Schoville, Laurene Sanoity, Marie Sawtelle, Tillie Salinger, Mrs. J. Schneider, Claire Stover, Grace Scott, Lillian Sorgler, Emma Sitner, Beverly Sitgreaves, Grace E. Stone, Evelyn Sebbie, Bessie Stephenson, Mrs. A. E. Stevens, Victoria Stuart, Edith Stuart.

Tozer, Marie, Lois E. Tabor, Mrs. Walter Thompson.

Van Buren, Mabel, Mrs. J. Van Sickler, Cora Vail, Ernie Verone.

Warner, Edith, Vida Whitmore, Francis Whitehouse, May Wilkes, Florence Wolcott, Bertha Wantermarteau, Muriel Walling, Ethel Wynne, Marie Wainwright, Beata Winfield.

MEN.

Aylesworth, Arthur, Sole Ansbach, Chas. Averling, J. Lee Allen, Douglas E. Atherton, Frank Ashton, Edmund F. Abbey, Geo. Allison, Constantin Alberti, Harry Appleton, Mike Adderson, J. C. Atkinson, Geo. Andrews, C. A. Arthur, Ed Ames.

Beard, Geo. F., Chas. O. Bassett, E. F. Beamish, Jas. Briggs, Philip J. Bernard, C. H. Burrell, Conrad Beddon, Fred W. Bernard, Harry Belknap, Chas. A. Barrington, Al. Bushell, N. A. Bonnemell, Kenneth D. Bichre, Dean Barup, Hope Booth, Colegate Baker, Jr., Robt. H. Bertram, Archie Boyd, G. E. Branstetter, Chas. A. Bird, Harry Belmar, Ormond H. Butler, Clement Bainbridge, Geo. Baker.

Cameron, N. G., Clarence Chase, Eugene Cowles, Richard Cornell, R. W. Crawford, Randolph Curry, Jas. Carew, Matthew Currie, Augustus Cook, Wm. T. Carleton, F. P. Cheney, Geo. A. Clarke.

Dunlap, Will, Ed F. Davis, Geo. Devere, Jno. H. Davis, W. G. De Veaux, Herbert Duffin, Chas. E. D'Olier, E. F. Doolittle, A. Dacre, Harold P. Davidge, Sidney Deanlin, Joe F. Dunn, N. H. Dalrymple, Jas. Deicher, Frank De Vernon, H. R. Davis.

Eldrid, Gordon, Wm. Everson, Edw. Emery, Elwyn Eaton, Sidney Edwards.

Flood, Forest, J. M. Francescour, Fred'k W. Foster, Edwin Feltz, H. J. Flumerfelt, Ted Faust, Harry Fellows, Jno. Findley.

Gay, Chas. W., Thaddeus Gray, Robt. L. Grayson, Chas. Goodine, Jno. H. Goodwin, Jno. McC. Gillies, Geo. W. Gerbesh, Edw. Gilion, A. Gerber, Geo. Guise, Hugh Gibson, Neil Grey, Taylor Granville, Wm. Gill, Wm. E. Gladstone, Fred Goulding, W. W. George, A. L. Gluhara.

Hoops, Arthur, Lawson Harrison, Robt. Harvey, H. A. How, E. Hoff, Edgar Halstead, Jno. E. Hegarty, Frank B. Hermann, A. G. Hughes, Lionel Hogarth, Harold D. Hughes, Ernest Hawkins, N. J. Holmes, Fred't Hallen, Ned Heaney, Will Hazlitt.

Ingram, Henry J., Montgomery Irving.

Jackson, Adolph, Eddie Johnstone, Charley Jerome, Vernona Jarbeau, Jos. J. Jennings, H. B. Jennings.

King, Carlton, J. H. Kellar, S. Kronberg, Eddie Kissam, Mark Kent, W. Kane, Wright Kramer, Delaney Kirally, Ed Keough.

Layton, W. S., Gus Lawrence, N. S. Lathrop, Lacy and Lyons, Richie Linz, T. G. Lingham, Ivey Little, Frank Lea, Frank Leave, Geo. Lyon, E. Lawrence, R. A. Laidlaw, Jos. K. Leslie, M. Lewis, Nick Lenz, Richard A. Lindsay, H. C. La Motte, J. G. Lees, Jr., Harry E. Lund, Chas. Lamb, Joseph Lawrence.

Morati, Chas., Thos. Meegan, Chas. Middaugh, Wm. H. Macbett, Jno. R. Mason, Geo. H. Murray, F. H. Matthews, Chas. A. Moore, Harry C. Morton, Frank Moore, Harold Markant, Frank Mathias, F. N. Morris, Joe Mack, Geo. F. McCabe, D. W. McCabe, Landon McCormack, A. N. F. MacCollin, J. C. McDonnell, Jr., Bob McHenry, Thos. A. McKee.

Nutt, J. S., Willard Newell.

O'Connor, Joseph.

Poinier, Anton, Geo. Perfect, Geo. Purvis, Jno. F. Palmer, Allan N. Purcell, L. H. Patterson, W. H. Post, Rae V. Prosser, Sebastian Pillen.

Riddell, Robt. J., Frank D. Riddell, R. H. Richie, W. G. Ricciardi, Marcus Rastell, Maurice F. Raymond, Harry L. Rawlins, Willard E. Rush, Wm. Rugo, Geo. Ricketts, Sidney Riley, Richard J. Riley, Ben Roth, Charlie Roth, Felix Rich, Arthur W. Rowe, Alfred Rowland, Jno. Reagan, Dean Raymond, Geo. Roberts, Irvin J. Ruten, Frank Roberts, Jas. K. Ryan, Wm. S. Reeves, Fred Jay Russell.

Snow, Mortimer, Lewis Simmons, Albert Spencer, N. S. Stockdale, Geo. W. Sanders, Fay N. Stepp, Walter Seemore, H. S. Staples, Dell R. Smith, Joe Santry, Bennett Shackelford, J. H. Stevens, Wm. Simpson, J. C. Stewart.

Thomas, Geo. A., Harry S. Tabor, Joseph Thornton, Willie Thorne, Wm. Tuesberg, Calvin Tibbels, E. O. Towne.

Urban, Ferdinand.

Van Dusen, William.

Willard, Haven, Jno. Whitely, Geo. Warren, H. R. Wilson, E. G. Wilson, A. E. Wardwell, Lester Wallack, Burt Walter, Henry F. Willard.

REGISTERED MATTER.

Jane Irving, Miss A. Hanway, Flora Moore, Ruth Grey, Marion Conyers, Simon Nahn, Edward M. Clifford, Richmond Hutchins, Nelson L. Schaeffer, C. E. Morrison, J. Carrington, Wm. W. Clifford.

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This song is great, for the simple reason that a pretty story is told, one that is appreciated by everybody. It's not a love song, nor a song about "pretty Maggie," or "Down Where the Blue Bells Grow," but a good, substantial story song, that can be used by man, woman or child with equal success. The melody is beautiful, and once heard will never be forgotten, and it will certainly be to your interest to send for a copy, and when you read the story and hear the music you will not rest until you have secured a set of the beautiful slides that have created so much talk all over the country.

Here's the idea of the chorus:

"Somebody's waiting for me,
Some one who loves me I know;
Somebody's wondering where I can be,
And what can be keeping me so.
Somebody's heart is sad,
Waiting so anxiously;
There's a light shining bright in the window to-night,
For there's somebody waiting for me."

Don't you think that sounds pretty well?

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CORRESPONDENCE

(Continued from page 7.)

Shubert, Sunday 1; large audience pleased. Thursday 26: A Country Kid 16.

CANTON.—THE GRAND (H. C. Bonar, mgr.): Lost in the Desert 4 to fair business. Wm. Owen and Alice Fleming opened house; performances, fine; business good. New York Day by Day 5; fair business. Why Patsy Left 6; S. R. O.; excellent; pleased. Thomas E. Shea 9-10 opened to S. R. O. on The Pledge of Honor. Other plays: The Fatal Wedding, Mr. Smith and Mr. Brown, The Sheriff's Son, The Money of Mr. Vale, The Man from Mexico, The Governor's Daughter and Red Gate. The Hottest Coon in Dixie 12. The Liberty Belles 17. Vogel's Minstrels 18. Alaska 19. The Convict's Daughter 21. Rented privately 23.

WARREN.—OPERA HOUSE (Elliott and Geiger, mgrs.): A Fight for a Million Jan. 30; fair co.; satisfying piece. New York Day by Day 31; good business and co. Gus Hallen 2; fair business; excellent co. Faust 7; S. R. O.; excellent performance. Keystone Dramatic co. 9-14; presenting The Trial of Love, Only for Home and Honor, East Lynne, The Banker's Daughter, and The Mystery of Woodlawn; satisfactory performances. McCarthy's Mishaps 18. Alaska 19.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): The Eleventh Hour 5; good attendance; pleased. A Romance of Coon Hollow 7; fair co.; good business and house. Thomas Jefferson 9. Rent Problem 14.—HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Hazard Stock co. 2, 3; fair business. Plays: The Man of the Crucible, and A Struggle for Life. A Country Kid 4 failed to draw. Tracy, the Bandit 7; fair performance and house. Country and Stock 9-14.

AKRON.—NEW COLONIAL THEATRE (M. Bole, mgr.): A Country Kid 7; performance fair; small house. Why Patsy Left 8; co. very good; large audience. Mrs. Le Moyne in Among Those Present 10; co. excellent; full house. Stetson's U. T. C. 14. The Hottest Coon in Dixie 17. The Two Schools 21.—GRAND OPERA HOUSE (T. E. Albaugh, mgr.): Lost in the Desert 5-7; co. very clever; paying business. Wormwood 9-11. The Convict's Daughter 12-14.

DAYTON.—VICTORIA THEATRE (G. C. Miller, bus. mgr.): The Only Way 5; excellent business; Uncle Harvey was prevented by sickness from appearing; half in Gay Alley 7 to large business. Alice Fox 8 then 9 to good business. Mr. Lovell and Marion Manley appeared to Academy 21.—PARK THEATRE (Harry J. Fenley, mgr.): Reilly and Woods' co. 8-7; S. R. O.; well received. New York Day by Day 9-11; S. R. O.; fair satisfaction.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruz, mgr.): Sam T. Jack's Burlesquers 7; satisfaction to large house.—GRAND OPERA HOUSE (F. R. Stevenson, mgr.): Van Dyke and Eaton co. 9-16 opened with A Lion's Heart to S. R. O. A Romance of Coon Hollow 14. When We Were Twenty-one 16. A Merry Chase 18.—ITEM: The Crescent Opera House is being used as a Court House at present. The bookings are being changed to suit.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry O. Gordon, mgr.): Sam T. Jack's Burlesquers co. 6; good business; fair performance. The Great Lafayette 10; excellent performance to good business (receipts over $700). A Bunch of Keys 11. The Evil Eye 12. The Stubbs 17. Two Merry Tramps 20. Passing for Hawkins 24. Way Down East 27. Hoosier Girl 28.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Old Sleuth 5; fair house. Faust 6; light business. Juvenile Minstrels 7-9; small house. The Game Keeper 14 (return). A Texas Steer 17. Isabelle Irving in The Crisis 18. Alaska 20. The Hottest Coon in Dixie 21. The Convict's Daughter 23. Stetson's U. T. C. 24. Peck's Bad Boy 26. The Lighthouse Robbery 27.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Kinsey Komedy Ko. 2-7 opened in The Man of Mystery to S. R. O. Other plays: Won and Lost, The Two Orphans, East Lynne, Ingomar, Gallery, Ten Nights in a Barroom, and A Thoroughbred to excellent business. The Tide of Life 14. A Bunch of Keys 16. My Friend from Arkansas 20. A Merry Chase 24.

MASSILLON.—NEW ARMORY (G. C. Haverstock, mgr.): White's Faust 2; fair audience and co. Way Down East 5; entire satisfaction to R. R. O. Isabel Irving in The Crisis 9 pleased good audience. The Fatal Wedding (return) 11 pleased S. R. O. William and Joseph Jefferson, Jr., 14. Vogel's Minstrels 19. The Game Keeper 21. The Evil Eye 23.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): The Toreador Jan. 27; S. R. O.; co. good. Mildred Holland 29; co. pleased; S. R. O. The Fatal Wedding (return) 31; fair business and co. Willis Granger in Gypsy Jack 4; fair co.; poor business. The Game Keeper 7; poor business; pleased. Way Down East 12. Isabel Irving 14.

LORAIN.—VERMUK THEATRE (F. R. Johnson, mgr.): Old Sleuth 7 pleased fair house. Search Lights of a Great City 9; good satisfaction to large house. The Denver Express 12. The Hoosier Girl 14. The Convict's Daughter 17. Wormwood 19. Brooke's Chicago Marine Band 21. Vogel's Minstrels 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Mildred Holland 4; S. R. O.; pleased. Isabel Irving in The Crisis 10 pleased full house. The Game Keeper 12. John W. Vogel's Minstrels 17. Maud Muller 21. Brooke's Marine Band and Orchestra 24. William Owen in The School for Scandal 27.

SHERIDAN VILLE.—OPERA HOUSE (Elvin and Van Gutten, mgrs.): A Country Kid 5; fair business. Wm. Wemes and Sage 9 to good business. The Game Keeper 12. Sam T. Jack's Burlesquers 17. The Convict's Daughter 19. Maud Muller 21. Mighty Fine 23. Brooke's Orchestra 24. Finnigan's Four Hundred 27.

ADA.—WHITESIDE THEATRE (A. W. Clutter, mgr.): Kinsy Komedy Ko Jan. 26-31; S. R. O.; co. fine. Plays: Lost and Won, 9 Rogue's Gallery, O'Morr's Courtship, Two Orphans, A Man of Mystery and An Innocent Sinner. Human Hearts 11. Uncle Josh Spruceby 21. Wormwood March 3. Shooting the Clutes 11. Irish Aristocracy 17.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): The Toreador Jan. 27; S. R. O.; co. good. Mildred Holland 29; co. pleased; S. R. O. The Fatal Wedding (return) 31; fair business and co. Gypsy Jack 4; fair co.; poor business. The Game Keeper 7; poor business; co. fair. Way Down East 12. Isabel Irving 14.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): The Counterfeiters 7; did well. The Denver Express 11 to top heavy house. When Reuben Comes to Town 12. The Liberty Belles 14. Wormwood 17. The Rivals 19. Brooke Marine Band 20. Flo Irwin 21. Vogel's Minstrels 23. The Game Keeper March 2.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, mgr.): The Minister's Son 7 pleased fair house. Chicago Stock co. 9-14 to large houses. Plays: The Prince of Tramps, Carmen, Jesse James, A Struggle for Bread, Nell Gwynn and A Legal Wrong. Winchester 18. Evil Eye

land's Minstrels 23. Lew Tiger's Minstrels 24 canceled.

CHARLESTON.—ACADEMY OF MUSIC (Charles McGowan, mgr.): Ardens 6, 7 to poor business; Edwards 9, The Bishop 7 followed to fair business; good performance; Rose and Coakley Minstrels 10; good performance to paying house. Herrmann's Feast 12.

FLORENCE.—THE AUDITORIUM (Darlington and Caldwell, mgrs.): Dark.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Beggs, mgr.): Noble's Theatre co. 2-7 presented Richard Dorner. Only a Farmer's Daughter, Eagle, Broken Glen, Monte Carlo, and Ten Nights in a Bar Room; pleased; good business. Walker Whiteside 12.

YANKTON.—NEW YANKTON THEATRE (H. W. Jencks, mgr.): Dark 2-9. Katherine Oliver 10. The Prisoner of Zenda 20. Mahara's Minstrels 21. The King of Siam (local) 23.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (H. D. Harrison, mgr.): A very creditable production of Romeo and Juliet was given by the Academy Stock co. 2-14. My Friend from India 15.—AUDITORIUM (Broadwell & Smithwick, mgrs.): The Black Crook 2-14; good week. The Silver Slipper 16. Alice Fox 17. Yorktown 18, 19. Anna Eva Fay 20.—AUDITORIUM THEATRE (Frank Carr, mgr.): John Drew 5 to S. R. O. House and Mayor 6, 7 to fine business. Richard Carvel 9. Prince of Pilsen 10. Florodora 11, 12. The Four Cohans 13, 14.

CHATTANOOGA.—NEW OPERA HOUSE (Fred R. Albert, mgr.): Gustave Hall 5 pleased good house. A Prince of Pilsen 7. Queen 8. The Four Cohans 11. Century Maid (return) 12. Florodora 14. Anna Eva Fay 15. Richard's and Prinz's Minstrels 17. Alice of Old Vincennes March 2. Last Hope 3. Richard Carvel 5. Night at the Circus 7.

CLARKSVILLE.—SLATER'S OPERA HOUSE (Slater F. Work, mgr.): Yankee Hash co. 5 to fine house and appreciative audience. When We Were Twenty-one 6; good house; performance excellent. Quincy Adams Sawyer 9 to full house. Vogel-sang Stock co. 12. Miss Hamlet 13. Hoyt's Minstrels March 2.

KNOXVILLE.—STAUB'S THEATRE (Phillips Staub, mgr.): Eastern Kidder in An Eye for An Eye 2; good house. Creston's Italian Band 3; E. H. O. Parade-Belknap co. 4-10 opened in The Queen of Sheba to packed house. The Wonder 17. Arizona 18. Rose and Coakley's Minstrels 19.

MURFREESBORO.—CITIZENS' THEATRE (Lewis, Fox and Lytle, mgrs.): A Homespun Romance 2; small audience; very poor entertainment. When We Were Twenty-one 3; fair audience; entertainment satisfactory. Hoyt's Minstrels 4. Last Hope 10-11. The Great Train Robbery 14 canceled.

JACKSON.—MARIGOLD THEATRE (Wagner and Tyrrell, mgrs.): Chauncey Hall 5; good performance to fair audience. When We Were Twenty-one 6; fair performance to small house. Devil's Auction 7; good business; well pleased. David Harum 10. Freedom 12.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Gabriel R. Wray, mgr.): Jefferson De Angelis in The Hoyden, Feb. 4; 1 S. O.; excellent co. Harvey's Minstrels 5; fair co. and business. The Monarch (new 5; fair co. and business. The Show Girl 6; A Man in Society 7. Peck's Bad Boy 8. Harry Bulger 9. A Prince of Pilsen 10. Charley's Aunt 11. A Trip to Chinatown 12. Quincy Adams Sawyer 13.—AUDITORIUM (Lee Lessinger, mgr.): Arthur Dunn co. 2-7 in A Desperate Chance and A Midnight Folly; fair.

EL PASO.—MYART'S OPERA HOUSE (W. A. Burgess, mgr.): The Telephone Girl 4; good co. and house. Alexander Agassiz Italian Grand Opera co. 5-9 in Il Trovatore, Lucia Di Lammermoor, Rigoletto and Cavalleria Rusticana, and Il Pagliacci; first appearance of co. in this country; have played the Atlantic Coast of North America and Mexico, and are now on their way to the Pacific Coast; principal singers have well trained voices, and are good actors; chorus weak; orchestra good.

WACO.—THE AUDITORIUM (Lewis Plunkett, mgr.): Triumph of Love (local) 2 to crowded house; performance well received. Harvey's Minstrels 5; crowded house pleased. Jefferson De Angelis in The Hoyden 6 (2 to large business; fine production. Rosedale 7. The Monarch (new) 11.—THE GRAND (Hoff and McGrail, mgrs.): Duncan Clark's Lady Minstrels 3 to fair business; poor co.—ITEM: John Schwartz has newly leased the Grand Theatre, and will take charge of the playhouse at once.

HOUSTON.—SWEENY AND COMPTON'S OPERA HOUSE (E. Sweeny, mgr.): Jefferson De Angelis 3 pleased immense house. Pennsylvania 5; fair co. and house. Hunting for Hawkins 6; poor house. Harvey's Minstrels 8. Around the World in Eighty Minutes 10. Peck's Bad Boy 12.

GALVESTON.—GRAND OPERA HOUSE (M. C. Goldsmith, mgr.): Pennsylvania 2; fair business. Jefferson De Angelis in The Hoyden 3; fair house; pleased. Rosedale 4; fair business. Harvey's Minstrels 5; packed house; pleased. Richard Carvel 6. Lady Slavey 7. Alice of Old Vincennes March 2. Last Hope 3. Richard Carvel 5. Night at the Circus 7.

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KNOXVILLE.—STAUB'S THEATRE (Phillips Staub, mgr.): Eastern Kidder in An Eye for An Eye 2; good house. Creston's Italian Band 3; E. H. O. Parade-Belknap co. 4-10 opened in The Queen of Sheba to packed house. The Wonder 17. Arizona 18. Rose and Coakley's Minstrels 19.

MURFREESBORO.—CITIZENS' THEATRE (Lewis, Fox and Lytle, mgrs.): A Homespun Romance 2; small audience; very poor entertainment. When We Were Twenty-one 3; fair audience; entertainment satisfactory. Hoyt's Minstrels 4. Last Hope 10-11. The Great Train Robbery 14 canceled.

JACKSON.—MARIGOLD THEATRE (Wagner and Tyrrell, mgrs.): Chauncey Hall 5; good performance to fair audience. When We Were Twenty-one 6; fair performance to small house. Devil's Auction 7; good business; well pleased. David Harum 10. Freedom 12.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Gabriel R. Wray, mgr.): Jefferson De Angelis in The Hoyden, Feb. 4; 1 S. O.; excellent co. Harvey's Minstrels 5; fair co. and business. The Monarch (new) 11. Rosedale 12. A Prince of Pilsen 13. A Trip to Chinatown 14. Quincy Adams Sawyer 15. Peck's Bad Boy 16. Harry Bulger 17. Arizona 18. Rose and Coakley's Minstrels 19.—AUDITORIUM (Lee Lessinger, mgr.): Arthur Dunn co. 2-7 in A Desperate Chance and A Midnight Folly; fair.

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